Kine WEEKLY

FILM ECONOMY : Government SCHEME

See page 3

ANOTHER GRAND ARRAY

A Hal Roach Production
JIMMY ROGERS and NOAH BEERY, Jnr.
"DUDES ARE PRETTY PEOPLE"
MARJORIE WOODWORTH · PAUL HURST · MARJORIE GATESON, etc.
Directed by Hal Roach, Jnr.
Trade Show, Gaumont Th., Wardour St., Thur., Mar. 25, 2.30 p.m.

A Hal Roach Presentation
JIMMY ROGERS and NOAH BEERY, Jnr.
"PRAIRIE CHICKENS"
JOE SAWYER · MARJORIE WOODWORTH · JACK NORTON, etc.
Directed by Hal Roach, Jnr. Produced by Fred Guiol
Trade Show, Gaumont Th., Wardour St., Thur., Mar. 25, 2.30 p.m.

A Harry Sherman Production
"BORDER PATROL"
WILLIAM BOYD · ANDY CLYDE · JAY KIRBY · CLAUDIA DRAKE
Directed by Lesley Selander
Trade Show, Gaumont Th., Wardour St., Fri., Mar. 26, 2.30 p.m.

A Hal Roach Production
"FIESTA"
A Glorious Feature in Technicolor
ANN AYARS · GEORGE NEGRETE · ARMIDA · GEORGE GIVOT · ANTONIO MORENO
Produced and Directed by Leroy Prinz
Trade Show, Gaumont Th., Wardour St., Fri., Mar. 26, 2.30 p.m.

A Harry Sherman Production
CLARENCE E. MULFORD'S
"LOST CANYON"
WILLIAM BOYD · ANDY CLYDE · JAY KIRBY · LOLA LANE, etc.
Directed by Lesley Selander
Trade Show, Gaumont Th., Wardour St., Mon., Mar. 29, 2.30 p.m.

Hal Roach Presents
WILLIAM BENDIX and GRACE BRADLEY
"TAXI MISTER"
JOE SAWYER · SHELDON LEONARD · CLYDE FILLMORE
Trade Show, Gaumont Th., Wardour St., Mon., Mar. 29, 2.30 p.m.

A Hal Roach Production
"MAN AND HIS MATE"
CAROLE LANDIS · VICTOR MATURE · LON CHANEY, Jnr.
Directed by Hal Roach and Hal Roach, Jnr.
Trade Show already held

A Harry Sherman Production
CLARENCE E. MULFORD'S
"UNDERCOVER MAN"
WILLIAM BOYD · ANDY CLYDE · JAY KIRBY · ANTONIO MORENO, etc.
Directed by Lesley Selander
Trade Show already held

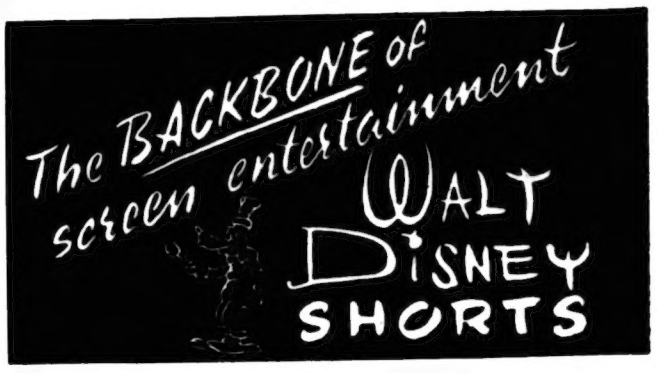
UNITED ARTISTS

TO BUILD UP YOUR PROFITS THE U.A. WAY

[redacted]

Kinematograph WEEKLY

No. 1,875. Thursday, March 25, 1943. Vol. 313



HOW RAW STOCK ECONOMIES WILL BE EFFECTED

Government Order

SCREEN TIME UNALTERED

THE decision of the Board of Trade on the methods necessary to effect a 25 per cent. cut in raw-stock consumption, it is anticipated, will not result in any reduction in periods of screening.

The Board of Trade, however, will regulate the supply of films, including newsreels, to distributors on the basis of an increased number of runs for each copy.

Readjustment of London release arrangements will be necessary, and shorter newsreel copies will have many concurrent runs in neighbourhood kinemas. Production is not likely to be affected.

The scheme of the Government's film stock economy plan by which it is expected to cut use of film by 25 per cent. was divulged yesterday (Wednesday) when S. R. and O. No. 430, which was laid before members of the House of Commons on Tuesday, was published.

The Order is a short and simple one, based upon (1) the need of a licence to acquire or supply film, and (2) the duty of any person having in his possession, custody or power unexposed film of a total length of five million feet or more to notify to the Board of Trade the quantity of film so held and its location.

Exceptions to the Order are (1) *film supplied in execution of an order from a Government Department;* (2) *film supplied by a renter for exhibition in the British Isles, newsreel prints or prints of British films made solely for reproduction or exhibition elsewhere than in the British Isles;* (3) *films for microcopying, stripping or still cameras, or received by a laboratory (being exposed film) for processing and return to the person from whom it was received.*

Procedure

Although the over-all cut is 25 per cent., this will not operate at this level over all the Trade. Economies in newsreel distribution and in length of newsreels will, it is expected, effect an economy in this direction of a third of the film so used in 1942, which is the basic year. This and other economies so alter the situation that a cut of only 20 per cent. is imposed upon renters.

This cut will be so adjusted by fewer points being made that no interference with the present opening hours of films is anticipated.

The machinery for carrying out the Order may be summarised as follows:—

Allocation of film to each renter will be based upon audited returns of film

Continued on page 32

STANDARDISATION NOT PRACTICABLE

West Lancs Opposition

Coun. Joe Pollard's plea for standardisation of kinematograph equipment which was made at the C.E.A. General Council meeting earlier in the month was the subject of keen criticism at the meeting of the West Lancs C.E.A. on Tuesday at Preston, over which Coun. Henry Simpson presided.

The difficulties were formidable, members contended. Owing to the amount and diversity of equipment in use, standardisation would have to begin in the earliest stage of construction.

Further, would American interests agree to standards adopted here? The equipment of old theatres could not be standardised.

4-DAY BOOKING POLICY

No Change

Following a discussion of contingencies which might arise from the K.R.S. resolution not to entertain four-day and two-day bookings of films in one week, the Society, at its meeting on Tuesday last, decided to adhere to its earlier resolution as a means of securing that only two bookings a week should be taken in areas where two-day bookings are not customary.

It was advocated that where the system had been adopted the bookings for the whole week should be made by one firm of renters.

LONDON C.M.A.

Jack Alexander as Chairman

ON Sunday fifty London members of the Cinema Managers' Association met at the Trade Union Club, Great Newport Street, W.1, to discuss the "national charter" of the Association and to elect a new chairman and secretary.

New officers are: Chairman, Jack Alexander (Dominion, Harrow); Vice-chairman, Bernard de Solla (Ritz, Leyton); Secretary, Norman Mould (Astoria, Ruislip). The charter was fully debated and went through without amendment.

The present chairman and secretary, Messrs. Higham-Cowen and W. L. Pember, are withdrawing to act as President and Secretary respectively of the national organisation.

TRIPLE TRADE MEMORIAL

Widening the Scope of C. M. Woolf Fund

A proposal to widen the basis of the C. M. Woolf Memorial Fund, so that it might become also a memorial to John Maxwell and Oscar Deutsch made made at a meeting of the K.R.S. on Tuesday.

The member who introduced the motion said he was deeply conscious of the great work for charity performed by the late C. M. Woolf, for whom he had the greatest respect. He felt, however, that occasion should be taken to include in this memorial two other leaders of the Industry who had served it well and who had passed on in the persons of John Maxwell and Oscar Deutsch.

If this were done he felt that a larger sum might be obtained and that others who were closely associated with Mr. Maxwell and Mr. Deutsch would join in.

Sir Alexander Korda, who is to take charge of M-G-M British production, and Francis L. Harley, managing director of 20th Century-Fox, are awaiting transportation from the U.S. to England.

New London Release Procedure

A SCHEME of dividing London releases into three areas instead of two, as heretofore, has been agreed by the Kinematograph Renters' Society as a means of film economy necessitated by the Board of Trade cut on renters' film stock supply of 20 per cent.

Instead of the division into North and South London releases, the division will be into North, South, and what for convenience sake will be known as West.

A schedule of theatres in each area has been compiled, and this will be submitted to the Board of Trade at a committee meeting to be held to-morrow (Friday) morning.

The plan will enable a smaller number of prints to be made, and these will be used subsequently in a manner which will enable fuller use to be made of every print.

A joint meeting of the C.E.A. and the K.R.S. is being held this (Thursday) afternoon at the Mayfair Hotel at 3.15 to settle matters of detail. This will be attended by sales managers as well as chief executives.

K.R.S. TIGHTEN UP SETTLEMENTS

A large increase in outstanding payments for film hire, due to lateness in settling accounts within the time agreed upon, has necessitated action by the K.R.S. which has called a meeting of renters' accountants to consider the question with a view to securing more prompt payments on the part of exhibitors.

If it's News it's on BRITISH MOVIETONE

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ALMOST PAINLESS

BY timely collaboration with the branches of the Industry directly affected, the Board of Trade has succeeded in putting forward a practical scheme which should on the face of it, effect all the economies in film stock that the present situation demands. This state of affairs has not been brought about without great preliminary study, but the earlier inquiries, to which the Trade experts contributed loyally, have shown the way, and now a comprehensive plan is tabulated.

Admittedly we are all of us permitting things which would have aroused strong resistance had they been made the conditions of our business in normal times, but to-day we acknowledge the need for prompt obedience to orders, and we accept without cavil the age of Statutory Rules and Orders.

First we were shown that the critical state of world supplies involved a strict rationing of film raw stock. Other departments of our daily life had prepared us to face this, and the only question to settle was how, in equity, could the restriction be most conveniently applied.

It says much for the technical advisers to the Board of Trade, and indeed also to those representatives of our business with whom they conferred, that they should have produced a plan which promises to work fairly and efficiently. As long as our sense of justice is not offended, the actual hardships we face are, to-day, regarded as relatively unimportant; this lesson has been learnt in many other departments of daily life, and our own Trade's material problems have many parallels.

The strength of the new proposals lies in the fact that they are based upon a recognition of our own Industry's sense of responsibility. Details of internal adjustment are left to our own sectional organisations, and this compliment to our statesmanship will not be in vain.

Long Shots

THE Trade's contacts with the Board of Trade since the urge to economise film stock began have seen a continuance of those pleasant relations which have characterised meetings with officials of the Board over a long period.

IT has been the urbanity of Mr. Gaitskell and his readiness to appreciate reasons for this or that of the Trade's suggestions as being sincerely put forward in a helpful manner which have eased the pinch of enforced economies, and this, with the technical alertness of Mr. Whyte and Simon Rowson, has provided a promising solution to the difficulties.

ON the other side, one must, I think, give praise to W. R. Fuller for his grasp of the problem from the beginning and for his recognition that a more effective way of using newsreels would provide both renter and exhibitor with a smoother way out. After that, co-operation by everyone in the scheme ensured its acceptance.

ROLAND Lea's appointment as Chief of the Theatre Development of A.B.C. has brought him numerous messages of congratulation. It is not possible for him to acknowledge personally all these messages; he therefore desires to express, through the KINE., his appreciation of the good wishes so cordially extended to him by associates and friends.

FIVE films in 21 years certainly do not proclaim the "film fan," and the Archbishop of Canterbury, whose record this is, asked not to be regarded as such in his speech last week at the annual meeting of the Christian Cinema and Religious Film Society. One in 1921, three in 1937, and one last year.

ONE reason for this is undoubtedly his Grace's very busy life. That he looks to the film as a medium of civilisation and culture which "we desire to be in every respect as Christian as we are able to make it" was evident throughout his speech. That a generation so kinema-minded as ours should be influenced for good was desirable.

HE touched upon one point which his hearers might well take notice of. Many religious films of the past have been poor things, amateurish and unconvincing. Dr. Temple urged upon his audience that they should be careful not to have technically poor films put across in the name of the Church.

THERE was a distinct note of triumph in Norman Hart's voice when he announced to me over the telephone the wish of the Cornwall County Council that the writ issued on behalf of the C.E.A. on the "under 16" conditions should be withdrawn

INTIMATION was given that the condition would not be insisted upon, and so ends the controversy so far as Cornwall was concerned. There are still two areas where the under 16 condition creates a difficulty: Warrington, where Sunday opening has been withdrawn without reason given, and Weston-super-Mare, where exhibitors refuse to open on Sunday until the condition is withdrawn.

QUITE a hardening attitude was noticeable at the K.R.S. meeting against the N.A.T.K.E. as a consequence of Tom O'Brien's latest move to forward recruiting for his union among renters' employees. Even members who had voted readily for recognition of his union were against this move, which asked for interference in organisation of an unusual kind. Tom is to be asked his membership in renting houses.

EXCHANGES between Governments have in the past been mainly confined to diplomats, communiqués, and sometimes—alas!—to ultimatums. The modern form of rapprochement includes, it would seem, the exchange of films. Mr. Churchill has sent Premier Stalin a copy of "Desert Victory," depicting our effort in North Africa, and from Russia has come during recent weeks a full-length picture of the heroic defence of Stalingrad.

A PREVIEW of this picture in Moscow brought from the critics there what our Transatlantic Trade enthusiasts call "raves." I gather that the directors have made use of newsreel matter and have provided continuity from a written script which assists in making action understandable.

AS happened with one of our war films, some lengths of German film captured near Stalingrad have been woven into the picture: these being tendentious bits rather than actual recordings of fighting, something like the films of German make which showed Rommel's Red Sea pipe dream. The Soviet Film Agency announces the release of this film in this country very shortly.

D. E. GRIFFITHS, general manager of Associated British Film Distributors, has been nominated by the K.R.S. as its representative upon the Royal Naval Film Corporation, in the place of the late C. M. Woolf. Mention was made at the meeting of Mr. Griffiths' earlier work for the corporation, when it was being launched, and the nomination was agreed to unanimously.

BECAUSE transport difficulties have put a stop to some schoolchildren's nature-study visits to zoos at least one zoo in this country is taking its animals to the schools—by means of the film. This is Chester Zoo. The zoo officials have decided in future to film all interesting events at the zoo and thus keep a record.

URGENT

Save Every Scrap of Waste Paper.

THREE leading picture houses in Leicester Square deserve the thanks of the KINE. for their readiness to assist a "Wings for Victory" drive engaged in by employees of Odhams Press. Each theatre, the Odeon, the Leicester Square, and the Empire, acquiesced in the suggestion that two tickets might be offered as encouragement, and the KINE thanks W. Thornton, Mae Murray and Mervyn McPherson for their help.

WHAT, by the way, has happened to those two official super-documentaries, "The People's Army" and that epic of the fire fighters of Stepney? I seem to remember being taken to Pinewood back in 19[illegible] when these subjects were under way. It may be that the notorious delay of Government departments is in part an explanation; but our commercial studios are not given to spending so many months even on the most ambitious efforts. Like Miss Rosa Dartle, I only ask for information.

SCOTLAND seems to be coming into its own as a film location, according to report that John Baxter's unit has brought back from Glasgow. Next month work will start up there on British National's "The Shipbuilders," while another important subject, "The Silver Darlings," will be filmed in Inverness-shire by the recently formed Holyrood Productions. Arthur Barnes is currently making a Clydeside subject for Spectator Films, while another notability my correspondent ran into was Jimmy Harvey, who is filming and directing an instructional down the Clyde.

EVERYONE locally—newspaper people, Alex. King, Freddie Fuller and local officials were most helpful and anxious to assist Baxter in any way possible, with the result that he was able to get through the preliminaries with the maximum assistance and the minimum of delay.

EVERY week or two the inquiry comes in to the KINE. asking the date of the first film show in London. This was February 20, 1896, at the Polytechnic, Regent Street. Coun. Poole, of Glasgow, has a programme of a show which took place three months later in London. I wonder how many other programmes of that period are in existence.

KINE. readers who have happy memories of the C.E.A. Conference at Folkestone will be interested to know that the Leas Cliff Hall, despite the advanced position it occupies, shows a profit this year of £5,000 on running. This profit goes to relief of the town's rates which, however, controlled. A KINE. representative has romantic memories of being the recipient within his welcoming arms of a large lady who was catapulted by the swing doors at the top of the entrance steps. Remember?

THE ROLLER.

Close-Ups

by SCREENCOMBER

A Little Bit of Wardour

(With sincere and abject apologies and condolences to the writer of "A Little Bit of Heaven.")

SURE, a little bit of Wardour fell, where now the Trade resides,
And it nestled in a spot they claim is shady on both sides.
Of all the folk who've been there there's a section that insists,
Although they've tried to build it straight it still has many twists.
Then they sprinkled it with starlets and they boosted them to fame,
For the dope they write about them Mr. Ripley has a name.
Then they hired a bunch of salesmen who were famous for their nerve,
When you mix the lot together—that's the Street In Which We Serve.

Accident at Birth

MY partner, Cecil Court, once devised a method of using up old film by cutting it into thin strips and serving it up with a cheese sauce, as spaghetti. For his many services to the trade, I always said he might have received a knighthood, but for the unfortunate chance that he was born an Englishman.

Giudice Scheme Flaws

WE have not previously commented on the Del Giudice plan to establish a British Scenario Institute to spread English culture throughout the world. We regarded the scheme as too visionary and preferred to have something more practical before criticising.

The Screencomber British Purchasing Institute will, we believe, meet the case. Instead of buying up books, stories, scenarios, scenarists, novels and plays, the S.B.P.I. will buy up everything—giraffes, stepladders, marines, old cheese-rinds, bits of string, rabbits, old boots, and rocking horses' tails. This puts the whole scheme on a practical basis.

Suppose Del Giudice has bought up a story about giraffes with toothache? Securing a suitable giraffe and a stepladder for its teeth presents difficulties and irritating delay . . . the S.B.P.I. on the other hand already has both giraffe and stepladder, all it need do is to acquire a story property dealing with a toothaching giraffe.

If the S.B.P.I. want to make a story about rabbits and the scripter gives it a Welsh twist, then both the rabbits and the cheese rind are available, also the old boots to put a kick in it, the bits of string to put it together and that flat iron to smooth out any flaws. Or if the writer is stuck for a plot he can borrow one of the rocking horse tails. Or if Del Giudice would like to let us know more about his plans we can lend him one of our marines to tell it to.

JOINING-UP REELS

An Olympic Safeguard

AN important step has been taken by Olympic Kine Laboratories with the aim of avoiding mishaps consequent upon the wrong joining up of film reels and the failure to replace the right part-titles when a double-reel length is run.

Identification Numbers

Olympic Laboratories' plan is to print an identifying letter and a footage number at the end of each foot on all positives issuing from the laboratories.

The following is the code that will be used:—

Reel 1.—An identifying letter "A," plus the footage at each foot from the start-mark to the last frame of the picture.

Reel 2.—An identifying letter "A," carrying on the footage which ended with Reel 1. This procedure will enable the operators or the renters to tell the amount of footage that has been lost between reels.

Reels 3 and 4.—These will be numbered in the same way, with the exception that the identifying letter will be "B."

Reels 5 and 6—C, Reels 7 and 8—D, Reels 9 and 10—E, Reels 11 and 12—F, Reels 13 and 14—G, Reels 15 and 16—H.

Aid to Renters

It is hoped that this plan may be adopted by all the laboratories, as it would certainly prevent confusion on the part of operators and renters in identifying the reels of any particular print. It would also help in knowing what footage is lost at any particular splice. The numbering is marked out at 16 frames to the foot. If a splice is made, one can count between numbers and tell the amount of footage missing, and if a great deal of footage was missing it could be replaced.

G.-B.-Kalee in the Midlands

The temporary address of the G.-B.-Kalee, Ltd., Birmingham depot is at 1, Broad Street Chambers, Birmingham. Telephone number is: Midland 2351.

U.S. RAW STOCK STABILISED

Special "Kine." cable from "Motion Picture Daily"

HAROLD HOPPER, War Production Board film chief, says there will be no further reduction in the raw stock allotment to Industry in next three months.

THE SUBMISSION by producers of pre-production scripts to Office of War Information for the latter's scrutiny and counsel is left on a voluntary basis. Following new conferences some studios are complying and some are not.

THE SENATE is negotiating a compromise in salary ceiling law, and there are indications that the final Bill may be more liberal than that proposed by House.

BELFAST CHARITY SHOW RECORD

Official Praise for G.F.D. Films

YET another record is expected to be set up for the annual Ritz Midnight Matinée on St. Patrick's Night in Belfast. Organised as usual by J. D. Russell with full co-operation of the other kinemas and their staffs, it drew a record attendance at even higher prices than previous years, notwithstanding the absence of transport.

The proceeds were devoted to the Northern Ireland Cinemas and Theatres Benevolent Fund and the Sailors', Soldiers' and Airmen's Families Association.

The Coward film, "In Which We Serve," was given its Northern Ireland première by permission of British Lion, and a gigantic stage show was presented by Ensa by J. Alfred Collins, the Northern Ireland supervisor.

G.F.D. Enterprise

Cliff Roberts, G.F.D.'s manager in Northern Ireland, has been holding a series of Trade shows at the Classic, Belfast.

Heads of the British and American Forces, as well as over 1,000 sailors, soldiers, airmen, A.T.S., Wrens and Waafs attended the "Desert Victory" show. The Lord Mayor of Belfast declared that the film was worthy of a civic send-off, and intimated that he would attend the opening show in Belfast with members of the Corporation as his guests. The Governor of Northern Ireland, the Duke of Abercorn, has intimated his intention of being present at the Classic at the G.F.D. Trade show of "Silver Fleet."

WOOLF MEMORIAL FUND

Ready Response

Nearly £9,000 has been contributed or promised during the past week to the Fund which it was proposed to establish as a memorial to the late C. M. Woolf. This is to be devoted to the building of a wing to "Glebelands" Convalescent Home of the Cinematograph Trade Benevolent Fund.

An invitation to C.E.A. members to associate themselves with the memorial has been issued by W. R. Fuller, general secretary, C.E.A., upon the recommendation of the General Council.

Contributions of £1,000 each have been made by J. A. Rank, D. J. James, General Film Distributors, Gaumont - British Corporation, Sidney and Cecil Bernstein, Isodore, Mark and Maurice Ostrer, and Universal Pictures of America.

Middlesex S.O. Hours

Middlesex County Council will be asked to-day (Thursday) by its Entertainments Committee to alter Sunday kinema hours to 3.30 p.m. from April 11.

Present hours, 3-8.30 p.m., are said by religious organisations to interfere with Sunday school attendances.

Cornwall C.C. Rescinds Under 16 Clause

C.E.A. AGREES TO WITHDRAW WRIT

CORNWALL County Council's determination to impose a clause in licences excluding under-16s from Sunday shows has collapsed in face of the C.E.A. writ against it, contesting its authority to impose such a condition.

Norman Hart, C.E.A. solicitor, has received a notification from the Cornwall Council that it is prepared to withdraw the clause if the Association will withdraw its writ. This Mr. Hart has agreed to do.

The step taken by the Cornwall County Council is of the utmost importance, as it was so sure of its ability to maintain its contention that it possessed this power that it invited other licensing authorities to give their support to the county in fighting the action. This was not forthcoming in the way expected and this has undoubtedly led to the decision announced above.

It may be taken that this decision will put an end to further attempts to impose "under 16" clauses by other authorities.

FOUR- AND SEVEN-DAY BOOKINGS

Circuits Reject K.R.S. Plan

Unanimous refusal has been registered by the three major circuits to fall into line with the suggestion made by the K.R.S. a few months ago that films should be booked for four or seven days.

The suggestion made by the renters had in view the avoidance of separate Sunday bookings by covering Sunday with four- or seven-day contracts.

Gaumont-British and Odeon Theatres are not prepared to book on this basis, except in situations where they have been doing so for some time. A.B.C. does not even mention this reservation.

"Desert Victory" in U.S.

The distribution in the United States of "Desert Victory" is being handled by 20th Century-Fox.

A print of the film was brought by Lt.-Col. D. Macdonald to the White House with a special autographed letter from Winston Churchill to the President.

An official screening last week was attended by President Roosevelt, Anthony Eden and Government officials.

Billy Burke, Don Ameche and Joan Bennett teamed together in GIRL TROUBLE (20th Century-Fox)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 25 AND WED., MARCH 31

Thursday

Laugh Your Blues Away *(Columbia)*

Gaumont-British Theatre. 10.45 a.m.
Cast: Jinx Falkenburg, Bert Gordon, Douglass Drake, Isobel Elsom, Roger Clark, George Lessey, Vivien Oakland, Dick Elliott, Phyllis Kennedy, Robert Greig, Nora Lou and the Pals of the Golden West. **Director:** Charles Barton.

"Laugh Your Blues Away" is an apt title for this new Columbia comedy. The story opens in a theatrical agent's office, where Isobel Elsom has placed an order for some actors to impersonate socialites at a party she is giving for some millionaire friends from the West. Among the actors they hire are Bert Gordon and a lovely blues singer, Jinx Falkenburg. Gordon is to impersonate a Russian prince, a job which he insists is made to order; Jinx is to appear as his sister.

When they arrive at the home of their employer Gordon promptly assumes control of the household. Miss Falkenburg finds herself falling in love with their employer's son, Douglass Drake, he is "that way" about her, too. Her problem is that she is afraid to tell him the truth about herself until the party is over. Eventually, of course, Gordon straightens matters out and all ends happily.

Dudes Are Pretty People *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: Jimmy Rogers and Noah Beery, Jnr., with Marjorie Woodworth, Paul Hurst, Marjorie Gateson, Russel Gleason, Grady Sutton. **Director:** Hal Roach, Jnr.

Prairie Chickens *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: Jimmy Rogers, Noah Beery, Jnr., Joe Sawyer, Marjorie Woodworth, Jack Norton, Raymond Hitton, Rosemary La Planche. **Director:** Hal Roach, Jnr.

Two of the famous series of Hal Roach streamliners, in which the inimitable, happy-go-lucky pair Jimmy Rogers and Noah Beery, Jnr., and the lovely Marjorie Woodworth blaze entertainment trails across the screen. Getting into the most astonishing scrapes and getting out of them with miraculous good fortune, they keep the fun going at top speed from beginning to end.

Friday

Junior Army *(Columbia)*

Gaumont-British Theatre. 10.45 a.m.
Cast: Freddie Bartholomew, Billy Halop, Bobby Jordan, Huntz Hall, Boyd Davis, William Blees. **Director:** Lew Landers.

"Junior Army" presents young Freddie Bartholomew as an English refugee on a ranch out West, where he is recovering from a bombing ordeal which left him with a distinct and terrifying fear of aeroplanes. Stumbling upon a band of young hoboes, he comes to the rescue of Billy Halop, whose independent manner has made him a target for punishment. Halop is "adopted" by Freddie's rancher-uncle, and the two boys are sent to an exclusive Military Academy. The English youngster is an immediate success with his classmates; his untamed friend, an immediate failure. The two boys fight their way through school, however, doing their best to help each other. Freddie's uncle contributes an aeroplane and aviation course to the school curriculum.

Young Halop is told that he will be unable to take the course, his chief ambition in life, because of his weakness in English. He steals examination papers, is discovered by Freddie, and reported. Unable to understand his friend's "honour system," the boy resumes his life as a tramp. From this point until the climax, "Junior Army" moves with suspenseful speed.

Land of Contrasts *(Kinograph)*

Crown Theatre. 11 a.m.
This two-reel Interest film deals with Switzerland, land of contrasts indeed, surrounded as it is by nations at war and almost cut off from the outside world.

The principal cities of the country are visited, the mountains climbed and many thrilling shots of Winter Sports are included in this refreshing travel miniature.

Jail Birds *(Sherwood)*

Crown Theatre. 11.15 a.m.
Cast: Albert Burdon, Shaun Glenville, Charles Farrell, Charles Hawtrey.

Based on the famous stage success by Fred Karno, this slapstick comedy contains a thousand good laughs.

The story concerns one Bill Smith, who is sentenced by a magistrate for non-payment of rates and contempt of court.

In jail he becomes friendly with an old lag, Spike Nelson, and together they plan an escape. The preposterous adventures which subsequently befall them give rise to some delicious nonsense, and they eventually decide to return to prison to finish their sentence, but are released by the Governor as such dangerous criminals "are not wanted in here."

Fiesta *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: Anne Ayars, George Negrete, Armida, George Givot, Antonio Moreno.

Hal Roach's first Technicolor streamliner, "Fiesta," is a gay, irresponsible musical, set in the captivating locale of a Mexican ranch.

Centred round Cholita's apparent fickleness to her childhood sweetheart Jose, and the peculiar behaviour of Fernando, a radio performer to whom she has become engaged, "Fiesta" is the giddiest, most light-hearted and side-splitting streamliner yet produced.

A riot of song, dance and colour, with sustained fun fairly describes this gorgeous film.

Border Patrol *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: William Boyd, Andy Clyde, Jay Kirby, Claudio Drake. **Director:** Lesley Selander.

Harry Sherman's "Border Patrol" offers William Boyd and his two aides just the kind of excitement for which their spirits crave.

Stumbling on a hidden mine, which both American and Mexican forced labourers are being compelled to run at gun-point, Hoppy and his pals prepare to clean out the lawless cowboys. In the meantime Breezy falls hard for a Mexican girl, whose sweetheart he saves, believing the man to be her brother or uncle.

The kidnapping of Hoppy and a terrific set-to spin still higher the thrills of a gripping melodrama.

Monday

One Dangerous Night *(Columbia)*

Gaumont-British Theatre. 10.45 a.m.
Cast: Warren William, Marguerite Chapman, Eric Blore, Mona Barrie, Tala Birell, Margaret Hayes, Ann Savage, Thurston Hall, Warren Ashe, Fred Kelsey, Frank Sully, Eddy Marr, Gerald Mohr, Louis Jean Heydt, Roger Clark, Gregory Gay. **Director:** Michael Gordon.

The Lone Wolf returns to the screen in Columbia's "One Dangerous Night." As usual, an attractive young woman starts all the trouble, only in this case there are five of them. A blackmailer is the corpse in the case.

One of the young lovelies had planned to leave her husband in order to elope with him, another of the young ladies had planned to rob him of his ill-gotten jewels; and the remaining three are the sole persons present when he is eventually murdered. Unfortunately for the Lone Wolf, he and his man Jamison are the sole persons present when the police discover the murder!

From that moment until the breathless climax the Lone Wolf and his assistant Jamison are one jump ahead of the police, either in solving the crime or in escaping from the clutches of the law.

Lost Canyon *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: William Boyd, Jay Kirby, Lola Lane, Douglas Fowley, Herbert Rawlinson, Guy Usher, Carl Hackett. **Director:** Lesley Selander.

William Boyd, Jay Kirby and Andy Clyde play their established, forceful parts in overcoming a gang of bank-robbers, cattle thieves and outlaws.

Vigorous action, grand scenery, and an appealing feminine interest lift the picture to fine melodramatic heights.

Taxi, Mister *(United Artists)*

G.-B. Theatre. 2.30 p.m.
Cast: William Bendix, Joe Sawyer, Grace Bradley, Sheldon Leonard, Clyde Fillmore.

Hal Roach streamliner "Taxi, Mister" shows Tim McGuerin and Eddie Corbett in a remarkable partnership, owners of a grand fleet of taxis. But success didn't come easily or quickly. It came in the most uproarious manner, in the wake of a series of amazing accidents, astonishing coincidences, and side-splitting adventures.

Tuesday

Criminal Investigator *(Pathe)*

G.-B. Theatre. 10.30 a.m.
Cast: Robert Lowery, Edith Fellows and John Miljan. **Director:** Jean Yarbrough.

The story opens with Miss Fellows' sister, released after serving a term in prison on a trumped-up charge, being mysteriously murdered as she leaves the prison gates. Lowery, a newspaper reporter assigned to cover the girl's release, joins Miss Fellows in tracking down the murderer, and the pair become the centre of a fast-moving series of dangerous situations and thrilling events. The underworld of a great city comes into the plot, and the story works up to a smashing climax.

Girl Trouble *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Don Ameche, Joan Bennett, Billie Burke, Frank Craven, Alan Dinehart. **Director:** Harold Schuster.

Don Ameche needs a valet. Joan Bennett wants a job. So the two get together, causing endless "Girl Trouble" for dapper Don and creating a riot of romantic domesticity, hilarious comedy and merry misadventures.

Indirectly, the rubber shortage is the cause of it all, and deals with the tribulations that beset a young South American rubber magnate when he tries to get a two million dollar contract from a "Rubber Tyre King," employing the aid of beautiful Joan Bennett, who, of course, is motivated by love—so much so that she takes on a job as Ameche's maid.

Continued on page 10

Eileen Bennett, who has an important role with Sally Ann Howes and Wilfrid Lawson in the Associated British special THURSDAY'S CHILD (Pathe)

Commandos Strike at Dawn

Dedicated

To the Officers and Men of the Armed Forces of Norway, Canada and Great Britain who participated in the Filming of this picture.

To the people of Norway who fought valiantly against the Nazis for sixty-two days on Norwegian soil, and who are still fighting on the home front and with the United Nations on land, at sea, and in the air.

STARRING **PAUL**

COLUMBIA PICTURES

with ANNA LEE · LILLIAN GISH · SIR CEDRIC HARDWICKE · ROBERT

of gallant love and adventure!
never-to-be-forgotten thrill!
L MUNI
HIS MOST DYNAMIC ROLE!
BERT COOTE • Based on the C.S. Forester Cosmopolitan Magazine Story
Screen play by Irwin Shaw - Directed by JOHN FARROW • A LESTER COWAN PRODUCTION
Trade Show
Rialto Theatre
Wednesday, March 31 - 10:45 A.M.

Paul Muni as Eric Torenson in the epic picture of Norway, THE COMMANDOS STRIKE AT DAWN (Columbia)

London Trade Show Diary

Continued from page 6

The antics of Billie Burke as a fluttery dowager and the rest of the merry featured cast combine to make the film a happy merry-go-round of light-hearted escapist entertainment and a breezy romance which promises to leave one in a gayer mood.

The Crystal Ball *(United Artists)*

Studio One. **11 a.m.**

Cast: Ray Milland, Paulette Goddard, William Bendix, Gladys George, Virginia Fields. **Director:** Elliott Nugent.

One of the gayest comedies of the season, "The Crystal Ball" makes merry with Paulette Goddard as a fortune teller who knows what she wants . . . and is determined to get him!

Falling into the job when she's down to her last 38c., luck favours her in the shape of a visit from Ray Milland and Virginia Fields, smart widow, devoting herself to a private campaign to become his wife. Paulette, already primed by Gladys George, crystal gazer *par excellence*, with her own ways of ensuring that her prophecies should coincide with what will happen, advises Ray to buy a certain plot of land because there is oil on it. Paulette also prophesies that on the morrow, at a certain restaurant, he will meet a red-headed beauty eating an apple.

With both "communications" a safe bet, Paulette and Ray begin to get entangled, Paulette winding the complications as quickly and irresponsibly as she possibly can. "Spirit" communications are tremendous fun when you control the spirits, and in an atmosphere of riotous hilarity the film builds up to an exciting climax which satisfactorily disposes of the husband-plotting widow, and leaves Paulette victorious in the field with Ray Milland tightly in her arms.

Little Dolly Daydream *(Sherwood)*

Crown Theatre. **11 a.m.**

Cast: Binkie Stuart, Talbot O'Farrell, Jane Welsh. **Director:** Oswald Mitchell.

Inspired by the famous song by Leslie Stuart, this is brilliant musical entertainment combined with a delightful story.

Richard Parker, a music-hall performer, is killed by a motor-car on the night his daughter is born, and little Dolly Parker is brought into the world to have no father. Her mother, Claire Parker, is forced to allow her sister-in-law to take care of Dolly, and four years pass, during which time Claire struggles to make ends meet.

The subsequent story of Dolly's unhappy life with her aunt, her escape and adoption by an old organ grinder and her use as an alibi for a jewel thief provide an abundance of thrills in a well told and acted story.

The Amazing Mrs. Holliday *(G.F.D.)*

Leicester Square Theatre. **11 a.m.**

Cast: Deanna Durbin, Edmond O'Brien, Barry Fitzgerald, Arthur Treacher, Harry Davenport, Grant Mitchell, Frieda Inescort, Elizabeth Risdon, Esther Dale, Gus Schilling, J. Frank Hamilton. **Director:** Bruce Manning.

Thrilling story of the evacuation from China after a Jap bombing raid of a girl with nine refugee children, who stow away on a boat for San Francisco, are torpedoed, get away in a lifeboat and subsequently picked up by another ship which lands them at the port, but complications arise when the party are barred from admission because of immigration laws.

How romance comes along and finds the way to get by the officialdom makes a satisfactory climax to a suspenseful story.

Wednesday

Commandos Strike at Dawn *(Columbia)*

Rialto Theatre. **10.45 a.m.**

Cast: Paul Muni, Anna Lee, Lillian Gish, Sir Cedric Hardwicke, Robert Coote, Ray Collins, Rosemary de Camp, Alexander Knox, Elisabeth Fraser. **Director:** John Farrow.

"Commandos Strike at Dawn" is the story, not alone of those fabulous hard-hitting fighting men, but of the indomitable, unconquerable people of all "conquered" Europe struggling against Nazi tyranny with every weapon at their command. Muni appears as such a patriot, a kindly Norwegian, who turns hunter when he himself is hunted. Forced to leave his homeland, he escapes to England with vital military information and returns, at the head of a Commando raiding party, to destroy the Nazi war machine and all its works in the countryside he loves.

These climatic sequences, surging with fury and determined, relentless fighting, are authentic and breathless moments. So real has this Commando attack been made by director John Farrow and his performers—real-life Commandos loaned to Columbia by the Canadian Army—that the slashing effect is not that of a motion picture drama well-told, but of a Dieppe Commando raid well-planned and executed with split-second precision.

In stellar support of Muni, in addition to the Canadian troops, are Anna Lee, as a young Englishwoman who meets the Norwegian patriot during a vacation while Europe is at "peace"; Lillian Gish, who returns to the screen after a nine-year absence, to appear as a Norwegian housewife; Sir Cedric Hardwicke, seen as an English admiral and commander of the forces participating in the Commando raid, and Robert Coote, Hollywood player now in the Canadian Air Force, who was loaned to Columbia for his role of Commando captain.

Lester Cowan produced "Commandos Strike at Dawn," with the co-operation not only of the Canadian, but of the British and American Governments as well.

The first production from the Norwegian Film Unit—"Norway's Fate," a factual short, will precede the screening of "Commandos Strike at Dawn."

Hello! Beautiful *(United Artists)*

Studio One. **11 a.m.**

Cast: Carole Landis, George Murphy, Anne Shirley, Dennis Day, Alan Mowbray, Benny Goodman and his Orchestra, and the Powers Streamlined Beauties.

Described as "the musical of all musicals," "Hello! Beautiful" has assembled a bevy of the most dazzlingly beautiful girls in America to support a brilliant starring cast in a swift-moving colourful story.

George Murphy, fast-thinking, fast-talking cameraman, clicks his camera as Anne Shirley is caught up in the arms of a drunk after she has slipped in the mud. He publishes the picture and Anne loses her job at the Junior High School.

That gives her sister Carole Landis, ambitious salesgirl, not overburdened with scruples an idea and an opportunity. She is going to fight the magazine.

A score of beautiful girls, a number of grand song-hits sung by Dennis Day, the singing star of Jack Benny's radio programme, Benny Goodman and his Orchestra, entice the eye and ear as the picture unreels through a series of intriguing situations and hilarious complications.

"Hello! Beautiful," which has already received enthusiastic raves in the American Press, is the perfect escapist picture, and assured of an equally great welcome in this country.

SHORTS SHOWING WITH "COMMANDOS"

Most effective "balance" to Columbia's "Commandos Strike at Dawn" is provided in two short subjects—the one a documentary made by the Norwegian Film Unit, the other a Dave Fleischer colour cartoon—which will play with it.

"Norway's Fate" is a close-up of Norway, scenic and social, before the advent of Nazi tyranny, and reveals with poignant significance the ideals for which exiled Norwegians are fighting pending a triumphant return to their own land.

"Song of Victory" is a Columbia colour cartoon, made by Dave Fleischer, which presents an analogy of Dictatorship in the animal kindom. The three "dictators" are represented respectively by a vulture, a gorilla and a hyena, and the film—to give it the underlying "V" motif—is cut to the tempo of Beethoven's "Fifth Symphony."

The Light of Heart *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Monty Woolley, Ida Lupino, Cornel Wilde, Sara Allgood, Melville Cooper, J. Edward Bromberg, William Demarest. **Director:** Irving Pichel.

Emlyn Williams' famous stage play of the laughter and romance of life comes to the screen with all its drama, tender pathos and heart-warming humour, promising to be another happy combination of ingratiating humour and trenchant drama. It is a story rich with the humour of a man who laughs at life and tender with the tears and touching courage of a woman who finds love and fights to hold it, with that great dramatic actress, Ida Lupino, in a warmly enthralling rôle that cannot fail to command filmgoers' fullest sympathy.

Monty Woolley, grand and gruff, emerges as the gay, lovable old rascal and one-time great stage personality whom fate has caused to topple from the high pinnacle of dramatic success he once occupied. Although he would rather laugh and let the world go by, he is brought to grips with the serious side of life by his daughter's uphill struggle for happiness, and eventually regains a measure of his former success in time to rescue her from the life of bitter loneliness to which his irresponsibility and unwitting selfishness had committed her.

A "Striking" Coincidence and Columbia's "Commandos"

Coincidence, with its proverbially long arm, occasionally stretches to accommodate film companies at the most opportune moments, with topical news dovetailing neatly into a current picture.

The latest instance of this is the case of Columbia's "Commandos Strike at Dawn," the action of which is situated largely on a stretch of the Norwegian coast. Concurrent, as it were, with the details of the production published in the KINE., came the big news story of the massing of the German Fleet in Norwegian waters and the report of a naval fight in the fjords in which two enemy ships had been sunk by light coastal forces manned by personnel of the Royal Norwegian Navy.

From a topical viewpoint, it would appear that Columbia, by happy coincidence, struck just the right moment to release their story on "Commandos Strike at Dawn," which is to be premiered at a gala performance in aid of King Haakon's Fund for Norway, at the Gaumont, Haymarket, on April 5.

John Hubbard and Virginia Gre in SECRETS OF THE UNDER-WORLD (British Lion)

NORTHERN EXHIBITORS EXAMINE CROSS-OVER SYSTEM

Delinquents Blamed for Bad Co-operation

BELATED returns of films on change days and the bad condition of prints having frequently incurred the criticisms of members during recent months, the March meeting of the Northern Branch C.E.A. listened with close attention to J. Vernon Green, of F. T. S., Ltd., when he described the system his company practised. William Carr presided.

Mr. Green explained that the basis of the system was a central film exchange operated by the company, plus the practice of notifying programme changes three days in advance of the change day. Arrangements provided that every driver knew exactly the films he had to carry from a simple form of waybill, and thus could tell at a glance if a film was missing from his pile on the loading bank. Loading bank clerks were on duty at a time appropriate to the needs of the distributive area. The charges for this sorting, labelling, and loading of films did not average more than 1s. a haul.

Extending the System

The war had prevented them from developing their plan for the provision at every film exchange of suites of rooms—or vaults—equipped for the storage and repair of films by renters. At three places, however, the vaults had been completed and their close proximity of the exchange permitted renters the maximum time to check over and repair incoming films.

After Mr. Green had answered a number of questions on the detail working and costing of the service from W. Stanley Gibson, E. J. Hinge, Fred Ewing and T. F. Massicks, Mr. Hinge voiced the general opinion that "something on the same lines was urgently needed in this area."

Exhibitor-Culprits

A lively, strong-running "hare" was, however, started by Mr. Ewing, who wanted to know how the branch proposed to deal with men who, ignoring the arrangement with the film carriers, consistently brought in their films belatedly.

The Chairman (William Carr) said "There are methods of dealing with him through our liaison with the Traffic Commissioner. If alternative transport is available, and such a man has not adequate reason for running a vehicle, it would be possible to arrange for his petrol allowance to be stopped."

Mr. Massicks objected vigorously to any suggestion that the Association should use its power to prevent a member from running a legitimate business in the way that seemed best to him.

Charles Chipchase, however, opposed this view. "For once in a while," he said, "I am in complete disagreement with Mr. Massicks. We hate to interfere with the liberty of the individual to carry on his business in his own way so long as the manner in which he carries on does not prejudice the business of others and the interests of all."

Mr. Hinge: We are concerned with the preservation of an Industry, and we can preserve it through desperate times like these only by interfering with individual rights.

Economy Proposals

Warning the members that they would need to economise in time and in celluloid if the current running times of shows were to be maintained, Mr. Hinge commended to them any scheme calculated to prevent delays in cross-overs, and to prevent damage to film copies.

"I am not at liberty to tell you the proposals we have made to the Board of Trade at this juncture," he said. "Those proposals are now under the earnest consideration of the Board; but I can say this: if they are accepted, and if every member co-operates in securing efficiency of change-overs and better care of film copies, there need be no cut in programme running times."

The Father of the Council

Reporting from General Council, F. W. Morrison said that, in the 31 years of his experience, he had seen many changes in the composition of the General Council. "But the new blood now coming to the front," he said, "gives the old stagers a comfortable feeling that they are handing the torch into strong and capable hands. There is about the younger men a virility which promises that the Association will go from strength to strength and will yield, in the future, a power and influence for which we did not dare to hope."

The V.D. Film

In reference to the Ministry's 15-minutes V.D. film, Mr. Morrison said: I support the chairman's advice to every member to show this film. You need not be afraid of it. It deals with a very grave menace; but it is finely and delicately done. There is nothing in it that will offend the most delicately minded of your patrons. He warned members, however, against acceding to local requests for the showing of slides on the subject.

Mr. Chipchase also supported the appeal for a ready acceptance of the V.D. film. "We must have another criterion of obligation than a satisfactory answer to the question: Will it pay?"

M. of I. Announcements

Mr. Massicks wanted to know how it came about that, after the branch had made a definite decision that only films and slides sponsored by the Ministry of Information were to be considered members were still receiving requests for individual showings backed by the assertion that "the secretary does not object"?

The Chairman pointed out that the branch was concerned only in protecting exhibitors from the importuning of local officials. There were, however, slides and films which, for reasons of their own, exhibitors wished to show. The branch did not, and could not, presume to overrule a proprietor in such circumstances.

Woolf Memorial

A letter from General Film Distributors inviting the branch to support the scheme for a "C. M. Woolf Memorial Wing" at "Glebelands" brought an immediate motion that the branch should support it from Mr. Chipchase.

"I knew Woolf and liked him," he said. "But whether you liked him or not, you shouldn't need urging to support the excellent institution of 'Glebelands.'"

Maintenance?

Mr. Massicks, however, wanted a little further information. "The trouble with these new wings," he said, "is not the initial capital cost, but the subsequent maintenance. First, what evidence is there that another wing at 'Glebelands' is either necessary or desirable? Secondly, assuming that it is desirable, who is going to endow it?"

Mr. Hinge said that the Fund officials talked about the new wing almost as though it were an accomplished fact. He rather understood that the sum of £25,000 was calculated to be sufficient both to build and endow the proposed new wing. "Of course," he added, "building can hardly begin until the war is well over, when goodness only knows what building costs will be."

Mr. Chipchase said that from the conversation of R. C. Bromhead, there appeared to be no doubt that the Fund had considered already the building of a new wing at "Glebelands." That suggested not merely that a new wing was regarded as desirable, but that the need had bred the Woolf proposal, rather than the proposal the idea of a new wing.

"Anyway," said Stanley Gibson, "let us give the proposal our blessing and then, if need be, ask for such details as are likely to inform our members adequately."

This was approved.

Members expressed sympathy with "Eddie" Smith, of Felling-on-Tyne, and Tom Ainsworth, of the Regal, Washington, County Durham, in the loss suffered by the untimely deaths of their wives. There were also wishes for a speedy recovery from his indisposition of "Jack" Bell, of the Brighton, Newcastle, one of the youngest over-70's in the Industry.

New members announced were: Regent, West Cornforth (R. Smith); Picturedrome, Trimdon (R. Smith); Empire, Wheatley Hill (Domenico Pachini); Royalty, Wheatley Hill (W. Gaze); Prince's, Corbridge (Tom Scott); the Royal, Crook (Sol Sheckman).

A happy group at the Paramount Studio in Hollywood showing director-writer Billy Wilder ("Five Graves to Cairo"), Adolphe Menjou, David Rose and Ray Milland

Operators' Call-up

NORTHERN C.E.A. CRITICISMS

AT last week's meeting of the Northern C.E.A. attention was called to anomalies arising from the call-up of projectionists. It was pointed out that although trained girls had proved satisfactory, they were subject to National Service enrolment while operators of peripatetic M. of I. shows were exempt.

Tom Scott (Hexham) wanted to know how he was supposed to keep his theatres open if the authorities were to continue taking away his operators. "My second operator has gone to-day," he said, "and I am now left with two first operators and three boys—none of whom is capable of running a show—to keep in commission three kinemas."

"I am running seven days a week," he continued. "Now, to keep within the law, I shall have to close one day if I cannot get another efficient operator. What will be my position with the renters if, instead of running the film for three days as per agreement I can run it only two days?"

He was advised by the Chairman to state the facts in writing, being meticulous as to details of ages, registration numbers, and the like, when the Secretary would send it to Mr. Fuller for a ruling. In the meantime, he thought Mr. Scott would be wise to envisage the possibility that the authorities might retaliate by contending that the district could very well do with one kinema fewer.

Mr. Massicks thought that Mr. Scott had been a little remiss in not training girls as operators. "I have a girl 19 and one 16," he said, "and they are running the show splendidly." But he was prepared to admit that the unfortunate feature of training girls was that they were usually called for service somewhere else immediately they came of "military age."

"It's all very well for you chaps in the city to talk," interrupted Mr. Scott, "but you cannot get girls in a place like Hexham. I've had a notice on my screens for two months without getting a solitary application.."

"I took the opportunity to raise this vexatious problem of ours at a recent meeting of the Ministry of Information Committee," said Mr. Massicks. "I fancy I shook the visiting officer a bit by inquiring why, when they employed men to tour the country with Ministry kinema vans carrying films for problematical audiences, protection was withheld from trained girls serving guaranteed and infinitely greater audiences. He promised to inquire into it."

Stalingrad Film Arrives

"Stalingrad," the film which Moscow saw last week, has just arrived in this country. Produced by the Central News reel Studio, Moscow, and running to about an hour, this must be one of the fastest-made films on record.

The film opens with shots of Stalingrad at peace. We see the attack on the city, its long defence and eventual relief with the destruction of a complete German army and the capture of its generals with over 2,500 officers and thousands of men.

The film also includes shots from a German newsreel which was among the booty captured, and the film ends with a victorious "Song of Stalingrad" by Mokroyusov to words by Lebedev Kumach.

MORRISON TESTIMONIAL

A Northern or National Effort?

NORTHERN branch is considering proposals for an adequate testimonial to F. W. ("Freddie") Morrison, whose recent re-election as delegate to the General Council makes him the "Father of the House."

E. R. EADIE, anticipating the chairman, found occasion for congratulation in the fact that, of the Association's three trustees, two—Fred Morrison and Tommy France—were "Gateshead lads."

"Fred Morrison," he said, "has a record of 31 years' service to the Association; he is 'father' of the Council; he was working for an exhibitors' federation before the Association was even thought of, and I think the branch should do something to mark the occasion."

The CHAIRMAN (William Carr) supplemented this smilingly—after having arranged that Mr. Morrison should be called conveniently away from the meeting—said that he had just such a proposal to make. However, Fred Morrison was a national figure in the Industry and he felt that it should be more than a local testimonial.

"His 70th birthday is on March 24, but there will not be time to arrange an adequate testimonial by that date. I, therefore, invite the members to say whether or not they wish the executive or a special committee to formulate a scheme.

TOM SCOTT thought that the executive was too cumbersome to handle this matter quickly. He, therefore, moved that the branch officers be asked to prepare a scheme and to co-opt such other members as they considered helpful.

"I know of few men who have done more to build up the Association than Fred Morrison," he said. "And I know of none who has done so much good work for 'nowt,' here or elsewhere. We haven't always been as appreciative as we might be. Now's our chance to show a good man that his work and his personality are held in proper esteem."

The matter was left with the branch officers with instructions to "get on with it."

REALISM IN KINEMA HOLD-UP

A scene which might have been an excerpt from a gangster film occurred in a Warminster kinema, and was related at Hants Assize when three young soldiers, Henry Williams (21), Ralph William Walters (20) and Kenneth Neville Warrington (20) were charged with robbing Stephan Board, a kinema manager of Warminster, of £20, and with committing the offence while armed with an offensive weapon.

According to the evidence, the three men, wearing scarves tied round the lower parts of their faces, entered the manager's office, and while one man, who held a piece of lead piping in his pocket in such a way to make it appear he was armed with a revolver, covered the manager the other two gathered up the money which Mr. Board had been counting as the evening's takings. The men then cleared off, leaving only a few pounds behind them.

In sentencing Williams and Warrington to 18 months' imprisonment, and Walters to six months, the judge, Mr. Justice Lawrence, said their Army records were bad, they were three cowardly scoundrels.

Frank Randell who has been signed by Butchers for SOMEWHERE IN CIVVIES

Is Standard Equipment Possible?

A suggestion that the proposed standardisation of kinema equipment was not feasible was made at last week's meeting of the Bristol C.E.A., when the matter was introduced by George Rees in his report of the proceedings of the General Council.

Mr. ATKINSON asked if it meant that an exhibitor would be tied down to one firm?

The CHAIRMAN said an exhibitor could be supplied by any firm dealing in equipment. The idea behind the proposal was that all firms should standardise their products. Of course, it could not be done throughout owing to the difficulty of patent rights, but he thought it was an excellent idea if it could be carried out. Every trade as it grew up came to that question, but in their Industry it would have to be more or less of an international character. An attempt had been made years gone by by the manufacturers themselves to do something on similar lines.

OLIVER PUGSLEY asked if it would not stop competition and improvements being brought about? He did not think the idea was feasible.

F. C. SMITH pointed out that there would still be variety in designs.

Coun. H. F. WREN was of the opinion that it could be done.

Watch Kept for Seat Slashers

Damage in kinemas in South-East London is causing managements considerable expense each week.

At many kinemas a special trailer asks the public to report anyone causing damage.

Seats are being cut, ashtrays ruined, and there was one recent case of children pulling pipes away from a wall.

Apart from the expense entailed, it is difficult and often impossible to replace the damaged property.

Objection to the renewal of the music and dancing licence of the Plaza, Port Talbot, was made on the grounds of alleged objectionable variety performances. On the understanding that no shows of an objectionable nature would be given, the licence was renewed.

PROTESTS AT SUPPRESSED G.C. DISCUSSION

"Desert Victory" Booking Complaints at Bristol

DISSATISFACTION was expressed by Bristol members regarding the reason for the deletion of the discussion on regrading from the General Council report, and it was decided to ask Mr. Fuller, with the President and the Past-President, to attend a special meeting of the branch. The difficulty of showing the official V.D. film when a kinema is running an all "U" programme was pointed out. A resolution protesting against the booking arrangements for "Desert Victory" was passed.

Before commencing the business, on the proposition of the chairman (Coun. F. G. W. CHAMBERLAIN), a vote of condolence was passed with Mr. Satchwell and Mr. Collins, both of whom had lost their wives.

The secretary, S. W. SAVERY, read a reply from General Secretary W. R. Fuller, to the question regarding the deletion from the General Council's report of the regrading discussion. The letter was to the effect that there was an expression of opinion from several members that it was inadvisable that any reference should be made to grading while fresh labour negotiations were under discussion.

A. B. ATKINSON declared that Mr. Fuller's reply was not correct.

A Wrong Impression

GEORGE REES said that it seemed to him that one result of the deletion from the report might make it appear that he had not done his duty to the branches, on whose behalf he spoke. Members of the West Country branches wanted to know what had happened. Mr. Fuller had replied that he would raise the matter at the next General Council meeting.

The CHAIRMAN said he himself had raised the matter, and had pointed out that no resolution had been passed that the matter should be deleted. It was agreed that there had been no resolution on the matter, but it was contended that it had been agreed during the debate that the matter should be suppressed and the General Secretary in consultation with the President had decided to delete it from the report. Personally he could see no reason for the deletion as the matter had been ventilated in the Trade Press.

Mr. REES said he thought the matter should be reopened and that they should ask the opinion of the Devon and Cornwall and South Wales branches.

The CHAIRMAN said the point arose whether they should reconsider the grading formula which they had put forward.

Mr. REES pointed out that their formula was purely in the nature of a suggestion

Special Meeting Arranged

Mr. ATKINSON said their proposals were made entirely in the dark because they could not get the figures they wanted from Mr. Fuller.

F. A. SEAL asked whether their proposals would have the effect of reducing the income of the association?

The CHAIRMAN said that was Mr. Fuller's view.

Coun. H. F. WREN said it was the principle involved that really mattered, of getting justice between grade and another

On the proposition Mr. REES, seconded by Mr. ATKINSON, was decided to arrange a special meeting and invite the General Secretary and the President and the Past-President to attend. Invitations should be sent to the Devon and Cornwall and South Wales branches to send representatives.

Official V.D. Film

Dealing with the M.O.I. film on V.D. and the address by the Minister of Health, Mr. REES said he had gone to the meeting with a certain amount of apprehension, as he did not like the idea of showing such films in the kinema, but after hearing the Minister's address he realised the seriousness of the matter and that something had got to be done. The film would be issued with an "A" certificate. No sensible person could take exception to the film.

The CHAIRMAN said there was nothing really offensive in the picture.

Mr. ATKINSON asked what would be the attitude of some of the local authorities? It was an "A" picture, and if an exhibitor had got an all "U" programme, would there be any difficulty in letting children remain in the house while it was being shown?

The CHAIRMAN said he was afraid there would be. It was a serious point. They would either have to go round and turn the children out or not let them come in. It was a M. of I. film, and if it had been issued as a bookable film exhibitors could arrange to show it when they were running an "A" programme.

Mr. ATKINSON said it would be a useful film for young people under 16 to see, but not for children under 12, as they would not know what it was about.

Malicious Damage

Mr. REES reported that one delegate had made a suggestion regarding damage in kinemas that a slide should be shown stating that anyone found damaging the seats would be banned from the kinema for all time.

One member said he had turned a boy out of the kinema for that offence and had later been assaulted by the boy's mother. Another member mentioned that at one of his theatres they brought in wire clippers to cut the springs of the seats.

An opinion was expressed that a good deal of the damage was done by soldiers more than by children.

"Desert Victory" Booking

Complaints were made regarding the booking of the film "Desert Victory" that the first runs of the film had gone to two major circuits and that other first-run exhibitors in towns where either of these circuits had theatres could not book the film. It was contended that it should have been an open market booking, and that the film should be shown in every kinema in the country.

The meeting passed the following resolution: "That the Bristol and West of England branch protests against the booking arrangements of 'Desert Victory,' and contend that the film should be available to all first-class cinemas concurrently."

SHERWOOD TRADE SHOWS

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"JAIL BIRDS"

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THE SCOTTISH SUNDAY OPENING POLICY

Official Ruling on Quota from B. of T.

SUNDAY opening as a matter of principle and in practical working was an important feature in the agenda of the Scottish branch which, under the chairmanship of D. A. Stewart, discussed the policy of Edinburgh. Propaganda and national films and their equitable distribution formed another well-debated subject.

Monthly meeting of the Scottish branch C.E.A. held in Green's Playhouse last Wednesday, D. A. Stewart in the chair, with rather a poor attendance of members.

Arising out of the minutes, the question of Sunday opening was raised by J. MacBride, who asked if there was any information regarding the position of Dundee. In reply, Miss McIntosh said that a meeting had been held but had decided that nothing could be done until the kinemas had a request from the military. If they opened without this request it would be going against the policy of the Scottish branch.

A letter had now been received from the Commanding Officer of the Forces stationed in the area stating that in his opinion there was no need for Sunday shows for the Forces. This closed the matter in the meantime.

B. of T. Quota Ruling

Arising out of the report of the executive meeting, the SECRETARY read a letter which he had received from the Board of Trade in reply to the letter he had forwarded to the Secretary of State for Scotland:

> The President has taken note of your statement that a number of British quota films are unacceptable to Scottish audiences because they are essentially English pictures. The President has no desire to impose excessive burdens on exhibitors who, as we are aware, sometimes find difficulty, owing to war circumstances, in fulfilling their prescribed quotas.
>
> But the Act provides for this issue as it declares that a quota default shall not be counted as an offence if the exhibitor can show that it is due to circumstances beyond his control.

Red Cross Campaign

Mr. TURNER also reported that the Scottish effort for the Red Cross would in all probability be the end of August or the beginning of September, and that this matter was being dealt with by a special sub-committee.

V.D. Slides in Fife

In reply to a previous letter from the Medical Officer of Health for Fife regarding the showing of slides on the dangers of V.D., Mr. TURNER, branch secretary, said he had asked for a definite length of time required, but so far had had no further reply.

Self-Contained S.C.T.B.F.

It had also been reported to the meeting that A. B. KING, while in London, had come to an arrangement with the National Benevolent Fund that in future Scotland would be left out of national appeals.

LOUIS DICKSON, reporting on the C.E.A. general meeting, mentioned that a box of cigars had been won in a raffle by A. B. King, who handed them back to be auctioned a second time, and as the result the Scottish Benevolent Fund would benefit to the extent of over £180 from this.

No S.O. Unless——

On the question of Sunday opening, G. SINGLETON thought the decision of the Scottish branch should stand, but that if the military desired opening every effort should be made to meet their requests.

D. A. STEWART, the chairman, pointed out that the branch was pledged not to open on Sunday except at the request of the military, and while Edinburgh were on a commercial basis, their prices were different.

L. DICKSON explained the position in Edinburgh, pointing out that while several houses in the outskirts were not finding it a commercial proposition, the centre-of-the-city houses were playing to capacity at reduced prices. Mr. Dickson thought that the committee should reconsider the whole question of Sunday opening.

Mr. MCBRIDE pointed out that several halls were opening in Edinburgh on Sundays on a commercial basis, although not at regular prices.

Mr. STEWART stated that kinemas there were playing to capacity on Sundays. These shows, however, were for Forces audiences only, and admission was fixed at a flat rate of one shilling.

This was in opposition to a resolution previously passed by the Scottish branch, which pledged exhibitors not to open unless asked to do so by the military authorities. This resolution also provided that members of the general public be admitted to such showings at ordinary admission prices.

As a result of the Edinburgh exhibitors' action, many suburban halls had been forced to remain closed on Sundays as they were losing money on that basis.

Coun. WELSH said that Edinburgh exhibitors had apparently made up their minds that after the war they should form a separate branch of the Association. This probably accounted for their present action.

A. B. KING said he hoped they were not using the present opening circumstances as an excuse for regular Sunday commercial openings, because many of them were opposed to opening on Sundays.

Mr. MCBRIDE suggested that all members should be put on one basis in regard to opening on Sunday. Why should one or two exhibitors be victimised?

At this point Mr. STEWART suggested that matters might be clarified if the monthly meeting was held before the Edinburgh one, so that branch motions might be discussed by the Edinburgh exhibitors.

Calling Up Manager-Operator

Mr. MCBRIDE then asked for information concerning the calling up of a Stranraer manager-operator. Mr. STEWART, in reply, said that only those registered as chief operators were exempt, and manager-operators were liable to be called up. As it was, the man in question had been medically graded C4.

The Official V.D. Film

L. DICKSON, in giving the report of the annual meeting, said that Ernest Brown, Minister of Health, attended the meeting, and a special film was shown dealing with venereal disease. This was a two-reeler issued in the usual way by the M. of I., and it was recommended that members of the Association show it. This film has, of course, no connection with the film which has been granted a censor's certificate and which would shortly be issued by Anglo-American.

The Power of Suggestion

It was stated that the special short dealing with malicious damage to kinemas had, in some instance, led to an increase in damage.

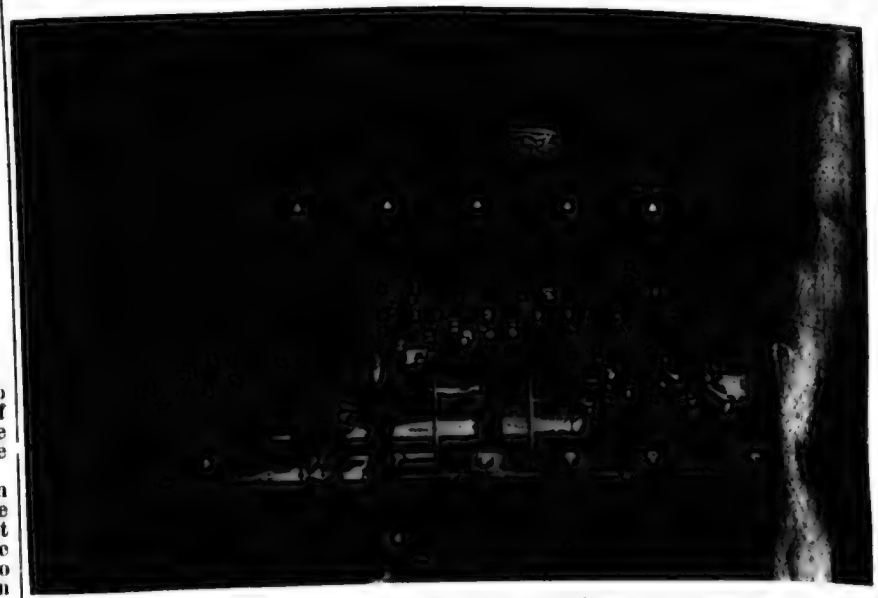
Continued foot of next column

RITSON BENNELL said that the best way to deal with this problem was to catch one of the "vandals" and make an example of him. He instanced a case of an 11-year-old boy caught damaging kinema fittings, who was ordered by a magistrate to "keep clear" of kinemas for one year, or, if he failed to comply with this order his parents were to be fined £5. This was a very effective method of dealing with vandalism.

Glasgow S.O. Rota

Mr. MACDOUGALL asked the secretary if Sunday shows in Glasgow were to continue throughout the summer. Mr. TURNER explained that from Sunday, March 21, the kinemas were opening in rotation for the Central War Fund until May 23, and that the whole question of Sunday opening as far as Glasgow was concerned would be considered then.

The next meeting of the Scottish branch will take place on April 21, 1943.



The Queen's Hall reconstructed for a scene in Butcher's I'LL WALK BESIDE YOU, with the London Symphony Orchestra

"Desert Victory"

VITAL PROPAGANDA EXCLUSIVE TO THE CIRCUITS

GENERAL approval was expressed by members of the Scottish branch of the C.E.A. at George Singleton's complaint that "Desert Victory" had been booked by two circuits without the independent exhibitors being given the opportunity of booking it. He definitely disagreed with the idea of this film which was really Government property and Government propaganda being controlled by private financial interests. It was a point of considerable importance to the Trade. It was wrong in principle, and as a valuable piece of Government propaganda it should have been as widely shown as possible.

This film was a valuable piece of Government propaganda, and it was in the Government's interests that it should be as widely screened as possible. He suggested that the M. of I. appoint someone familiar with distribution whose job it would be to see that despite financial interests it was as widely booked as possible. It was all wrong that one group should have the control of certain Government property.

A. E. PICKARD (Glasgow) suggested that a Government decree should be made compelling every exhibitor to show "Desert Victory," and that if this "open market" policy caused loss of money such losses would have to be balanced among the exhibitors.

Mr. MCBRIDE did not think the M. of I. could do anything in the matter as the film had been handed over to a renter for distribution. The film was very topical at present, but as the weeks passed this topicality would depreciate.

With the possibility of the opening of a second front in the near future another war film might come along which it would be in their interests to book, and so they should get a chance to exhibit "Desert Victory" while it was still "hot news." He was sure, however, that if they approached the companies who had booked the film some solution could be arrived at.

If the Government checked up on showings of like films issued by renters, such as "The Lion Has Wings" and "Target for To-night," said Coun. WELSH, they would find that not a quarter of the kinemas in the country had shown them. The reason for this was wrong distribution.

Mr. KING said that "The Lion Has Wings" did not do too well for exhibitors as it was placed on open market. It was stated that the renters who distributed the film received a small percentage of the profits and the rest went to the Government.

It was decided to remit the matter to the Executive Committee on the suggestion of Coun. WELSH.

A.B.C. REOPEN AT CANTERBURY

The Central, St. Margaret's Street, Canterbury, the city's second A.B.C. house, reopened on March 22. Twice closed down following raid damage, the kinema stands in a street which lost several historic buildings during the Baedeker raids last summer—the most famous was probably the Royal Fountain Hotel, a few doors from the Central. A good deal of damage was done during the October daylight raid, when a bomb dropped some distance from the rear of the hall. A performance was in progress at the time, but there were no serious casualties among patrons.

It will be recalled by many that G. Dvoretz, manager of the Central at the outbreak of war, lost his life some months ago while on operational duties with the R.A.F.

The audience of the Whiteladies', Bristol, had to leave the building the other evening when a fire broke out at adjoining premises. W. Ogden, the manager of the house, discovered the fire and 'phoned for the N.F.S. Within ten minutes the theatre was empty. The kinema was undamaged.

Field-Marshal Smuts reading the special inscription on the film can containing a 16 mm. copy of his historic address to the Lords and the Commons in London. The copy of this British Movietone newsreel is presented to him by Otto W. Bolle, managing director of 20th-Fox in South Africa

Robert Donat

M-G-M ACTION FOR SPEEDY TRIAL

When the motion to restrain Robert Donat from appearing in Bernard Shaw's play, "Heartbreak House," was mentioned before Mr. Justice Uthwatt in the Chancery Division on March 19, it was stated on behalf of Metro-Goldwyn-Mayer British Studios, Ltd., that they would stand the motion over until the trial of their action.

Plaintiffs were given leave to apply to expedite the trial.

Charles Harman, K.C., for the plaintiffs, said the dispute arose over a contract between the parties, and, having considered the matter, he felt it was not one which he could ask his lordship to deal with on a motion. The contract was a very long one, for a series of films at intervals as such contracts were apt to be, and was complicated by various matters of detail. In the circumstances he would like some directions from his lordship to allow the trial to come on speedily.

Mr. Harman added that there were urgent matters as between the parties which it was very necessary to have decided in order that the parties could see where they stood under the contract if they could not agree upon them as he hoped they might.

R. F. Roxburgh, K.C., for the defendants, said that he was not prepared to consent to anything if the plaintiffs were not able to move their motion.

His lordship accordingly directed that the motion should stand over until the trial.

Mr. Donat, who appeared in "Heartbreak House" at the Cambridge Theatre on Thursday in last week, was in court.

Film Record of Hull Blitz

A film has been presented to the Lord Mayor by Brinley Evans, managing director of Hull Cinemas, Ltd., which is a pictorial record of the Hull blitz. The Property Committee of the Corporation, to whom it has been handed, has passed a resolution thanking Mr. Evans for the gift.

The film was presented in a sealed box and was to be regarded as an historical record. There would be opportunities given, it was stated, for an exhibition of the film.

Good Friday in Wilts

Another attempt is to be made to obtain Good Friday opening in Wiltshire. Application on behalf of six kinemas is to be made to the Wilts County Council by the Bristol C.E.A. branch. Hitherto, though one of the first County Councils to grant Sunday opening, this body has refused permission for opening on Good Friday.

POST-WAR FILM DISTRIBUTION

Producers' Committee in Session

A meeting of the sub-committee set up by the British Film Producers' Association to discuss distribution of post-war films abroad met on Thursday afternoon. Discussions covered a wide field and were largely of an exploratory nature, and further meetings were arranged.

Representatives of the B.F.P.A. labour sub-committee met representatives of the N.A.T.K.E. on Thursday to continue negotiations on the stardard agreement for weekly paid workers. Considerable progress is reported to have been made, and the parties agreed to meet again on Wednesday, March 24 to continue discussion.

Taking the lead of the Chairman (Councillor A. J. Bedelle), Sittingbourne (Kent) U.D.C. decided at a meeting on March 16 not to permit the opening of kinemas on Good Friday.

MANCHESTER AND SALFORD IS NOT REPRESENTED

On Important H.Q. Committees

BEING now without representation on the Film Rentals and the L.F.P. Committees, members of the Manchester and Salford Branch voiced their keen disappointment at last week's meeting. This result, it was stated, was all "part of the luck of the ballot." H. Newbould presided.

Arising from the report of A. CAPLAN on the annual general meeting, the question was asked whether only those who booked films served on the Film Rentals Committee. Unless they were experienced bookers it would not be possible for the committee to function efficiently. Would it be in order for the branch to raise the question how many members of the Film Rentals Committee were in a position to book films?

The CHAIRMAN: There are six film bookers out of eleven members. Neither the Manchester nor the S. and E. Lancs branch had representation on the Film Rentals or the L.F. and P. Committees. The latter was undoubtedly the most important committee of all. In reply to a question, the Chairman said that only three members came from north of the Trent. Perhaps it would be possible to strengthen the committee by co opting members.

"It is a waste of time to discuss the matter," exclaimed W. HOCKMAN. "You can do nothing bu wait until next year."

"Just the Luck of the Game"

C. W. FENNELL: Is there any constructive policy we can adopt in regard to the L. F. and P. Committee?

T. S. DAWSON: That we have no member on that committee is the result of the voting; it is just the luck of the game.

C. W. FENNELL: It seems we have no say in the inside counsels of the Association.

The CHAIRMAN: Except through the General Council, which is more difficult to move. We can raise our voices to object in Council to anything on the Committee's proceedings.

"In other words," said T. E. ROBINSON, "our delegates are in the same position as M.P.s who are not members of the Cabinet; they can criticise."

The discussion dropped.

Shortage of Spools

On behalf of a member, T. E. Robinson (Secretary) wrote to Headquarters calling attention to the serious situation that was arising owing to the shortage of spools. R. V. Crow replied:

The position in regard to the supply of spools is that discussions are still proceeding between the K.M.A. and the Ministry of Supply. There has been a certain allocation of materials, but this will not be sufficient for any large quantity to be made. Therefore, the problem of fair distribution to exhibitors is one that has been remitted to a sub-committee of the K.M.A. to thrash out.

I imagine a solution will be found on the lines taken with the valve situation—that is to say, all orders pass through the K.M.A. as a sort of clearing house, so that duplicates can be avoided. By duplication I mean the possibility of an exhibitor ordering from more than one trading house in an endeavour to obtain from one what he cannot from another.

C. W. FENNELL thought this reply satisfactory so far as it went.

Damage to Seating

A. CAPLAN recapitulated the G.C. discussion on damage to kinema seats, and mentioned the suggestion that, as screen warnings had not been effective, the refusal of admission to persons who had been found guilty of offences inside kinemas might prove salutary.

He had a case at Cheltenham a short time ago, when a boy was ordered to

Continued on page 40

IF IT'S
BOX-OFFICE
YOU'RE AFTER
TRINDER'S
THE STAR
AND
THE BELLS GO DOWN
IS THE FILM
PRODUCED BY MICHAEL BALCON
DIRECTED BY BASIL DEARDEN
WATCH FOR TRADE SHOW ANNOUNCEMENTS

UNITED ARTISTS
E

THEY DON'T COUNT

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FILM DAMAGE WORRIES S. AND E. LANCS

Can Renters Service them at Theatres?

OWING to the amount of work in repairing films to r… them runnable, a member of the S. and E. Lancs … inquired from the C.E.A. solicitor, Norman Hart, whet… renter concerned could be charged with the cost. The… was reported to the committee of the branch which … in Manchester on Friday. J. J. McCRACKEN presid…

Briefly, it was to the effect that the exhibitor probably would not be able to debit the renter with the cost of repairs. If the film was in bad condition and it was necessary to hire another film, then the exhibitor could charge the renter with the cost of obtaining the substitute film.

Theatre Owner's Objection

The CHAIRMAN mentioned that recently a renter received a letter from an operator who had had to spend three hours in repairing and piecing a film, requesting a payment for this service. The amount suggested was 30s. When the manager of the theatre heard of this he told the operator that as he was not in business on his own account, if anyone was entitled to payment it was the operator's employers.

Members considered that more might be done by renters to ensure films being received in good condition. There was no justification for them putting all the blame on exhibitors.

Renters Waive Claim

Coun. J. C. WHITAKER mentioned an incident to show that some renters treated their customers with consideration. Recently, a Mickey Mouse film in a tin box was stolen from his theatre. The police were informed and learned that pieces of coloured film had been passed round amongst boys at a local school. Part of the film was recovered.

In due course, the renter claimed £15 to £20 to cover the cost of the damage.

It was pointed out to the renter that as the matter had been in the hands of the police and the loss was not covered by insurance they might reasonably waive the claim. They fell in with this suggestion.

"Shocking"

A. PEEL commented on the disgraceful condition of films sent out by one Manchester renting house. Films had been forced into badly battered boxes with the result that the edges were damaged. Films and boxes were coming through in a shocking state. Renters, not exhibitors, were to blame for this.

Stamping Insurance Cards

Secretary C. LITTLER reported having sent a letter to the General Secretary enquiring whether health and unemployment insurance stamps on employees' cards could be cancelled by stamping on them the name of the theatre.

W. R. FULLER replied the method of cancellation was by writing the date on the stamps in ink. He added: "I do not imagine that any superfluous information, such as the name of the kinema, would raise any objection on the part of the Ministry of Labour."

Rating Assessments

On the question of rating assessments, Coun. J. C. WHITAKER reported that as the result of an objection, the assessment at one theatre in which he was interested had been reduced. The assessor made the point that when this hall was under a previous owner the assessment was reduced on account of bad business. If the revised assessment was not acceptable, then it was suggested he (Coun. Whitaker) should produce his accounts.

This information was brought out in discussion: The assessment of one Bury kinema had been increas… by 30 per cent., another by 25 per c… a Bacup kinema by 300 per c… Oldham kinemas, average 50 per … halls as much as 102 per …

No Seat on L.F. and P. Committee

Giving the report of … General Council and the annual … of the C.E.A., J. J. McCRACKEN … the keen disappointment of … that J. Mather had not secur… election to the L.F. and P. Commit… the Vote more would have been sub… to secure Mr. Mather's return.

The meeting was infor… that the L.F. and P. Committee wa… posed of the officers, three circuit r… entatives and seven other members. If S. K. Lewis was appointed a … circuit repre-sentative a vacancy would … created.

It was decided to send a … ter to the General Secretary inquiring … how if a vacancy arose, it would be … ed.

The CHAIRMAN said the bra… covered a very extensive area. It … unfortunate that neither S. and … nches, nor Manchester and Salford … ches had any representative on the … and P. Committee.

Standardisation

Concerning the steps being taken by the C.E.A. to secure the standardisation of equipment, the CHAIRMAN said he did not know what the outcome would be, but he was not very hopeful. Standardisation of seat fittings would certainly have value, but nothing could be done during the war, because in any case, supplies were unprocurable.

Members spoke of the formidable difficulties that would have to be overcome before valves and technical equipment could be standardised, and, one went so far as to state that the remedy might be worse than the disease.

Dormant Sweet Licences

An Oldham member raised a question concerning sweets, chocolate and ice-cream licences. Advice had been given to exhibitors not to surrender these licences in case they might have difficulty in securing the right of re-entry to this branch of retail trade.

Attached to his kinema was a shop which had been let for the sale of sweets and chocolates. The tenant, however, had given up possession. Licences had been granted both for the shop and the kinema, but now the Local Food Control Committee ask … for the return of the licences, because trading in the commodities named was not being carried on. What sho… he do? If the licences were surre… tered and later he desired to sell sweets and choco-lates he might not be ab… to make arrangements to get supplie… from the manufacturers.

The view of the meeting … It was not likely Food Control … committees would issue licences and all … them to remain dormant.

Second Thoughts Best

A. PEEL called attention … he fact that Cornwall C.C. had with… n from its licence the children's … which was considered by the C… to be *ultra vires*. The C.E.A. h… intended to make this the basis of … case. The County Council consulte… r local authorities from whom th… claimed satisfactory replies, but … very little financial support.

The CHAIRMAN: I think … county Council would not have … in the clause if they thought … was a chance of sustaining it.

ROBERT LOWERY
EDITH FELLOWS
AND JOHN MILJAN
IN

Criminal Investigator

MONOGRAM PICTURES

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A MONOGRAM
G.B. THEATRE
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& WILFRED LAWSON
IN

THURSDAY'S CHILD

WITH

KATHLEEN O'REGAN
EILEEN BENNETT
STEWART GRANGER
MARIANNE DAVIS

PROVINCIAL TRADE SHOWS

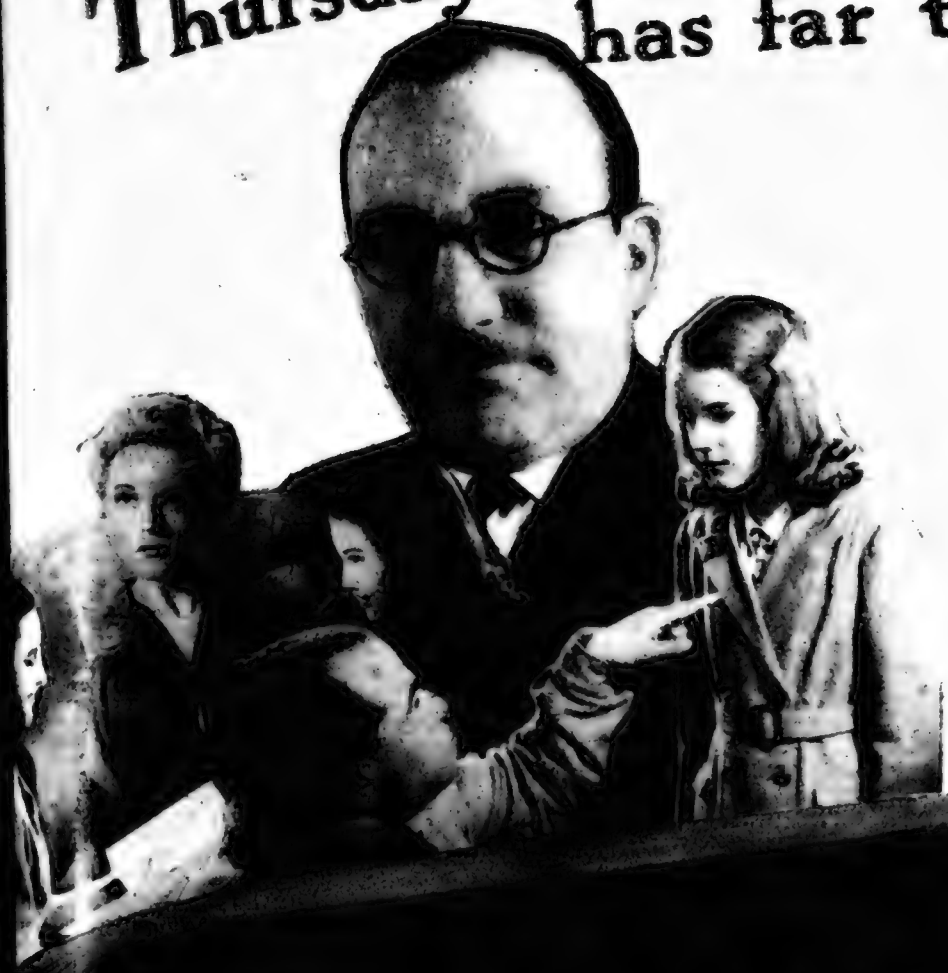
LIVERPOOL	Majestic	Mar. 31— 1.0 a.m
GLASGOW	La Scala	April 1— .50 a.m
LEEDS	Ritz	April 1— .30 a.m
NEWCASTLE	Essoldo	April 1— .45 a.m
MANCHESTER	Theatre Royal	April 2— .45 a.m
BIRMINGHAM	Scala	April 5— .30 a.m
CARDIFF	Park Hall Cinema	April 6— .0 a.m
SHEFFIELD	Union St. Picture Hse.	April 6— .30 a.m

Monday's child,
is fair of face

Tuesday's child,
is full of grace

Wednesday's child,
is full of woe

Thursday's child,
has far to go



AN ASSOCIATED BRITISH PICTURE

PRODUCED BY
JOHN ARGYLE

STORY BY
DONALD MACARDLE

DIRECTED BY RODNEY ACKLAND

CHEERY ENTERTAINMENT

Keynote of U.A. Programme

THE grand programme announced by United Artists at the beginning of the year is fulfilling its promise as picture after picture reaches the screen, and others near completion.

The sensational triumph of "The Moon and Sixpence," which broke records throughout the country, is being challenged by "I Married a Witch," welcomed by the Press in the most enthusiastic notices of the week, and now packing every performance at the London Pavilion.

It's specially notable that all U.A. pictures announced for early release have stimulating subjects, with entertainment as their one objective.

Eagerly awaited is Sol Lesser's "Stage Door Canteen," the cast of which includes more than 40 of the most illustrious stars of to-day's three important entertainment media—stage, screen and radio. Mary Pickford, Merle Oberon, Gracie Fields, Marlene Dietrich, Jack Benny, Gertrude Lawrence, Al Jolson are but a few of the magnificent host of stars who will appear in one of the most ambitious pictures of all time.

In the sheer comedy field "Young and Willing," starring William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, is a certain winner. "The Crystal Ball," which stars Ray Milland and Paulette Goddard, is a riot of hilarity; and the superlatively brilliant "Helio, Beautiful." Charles R. Rogers' first U.A. release, starring Carole Landis, George Murphy, Anne Shirley, with Benny Goodman and his orchestra, and a bevy of streamline beauties is slated as the most colourful musical of many a long year.

To these must be added the popular Hal Roach streamliners, several of which are being shown to the Trade during the next few days. "Fiesta," in Technicolor, is a gay musical set in an entrancing Mexican background. "Taxi, Mister," starring William Bendix, Grace Bradley and Joe Sawyer continues the rip-roaring adventures of Tim McGuerin and Eddie Corbett; "Prairie Chickens" teams Jimmy Rogers and Noah Beery, jun., with Rosemary La Planche (Miss America, 1941); and "Dudes are Pretty People" brings them together again with Marjorie Woodworth.

"Border Patrol" and "Lost Canyon" are the two latest Hopalong Cassidy melodramas, featuring William Boyd with Andy Clyde. Jay Kirby in swift-action-packed thrillers, of tremendous popular appeal.

At a meeting of the Nottingham Branch of N.A.T.K.E., Tom O'Brien, general secretary, presented a fountain pen to branch secretary F. Parker, as a token of his colleagues' appreciation of the work he had performed for the branch during the past five years.

Ann Ayars in FIESTA, U.A.'s Technicolor offering

MIDLAND C.T.B.F. MEETING

Clift Guarantees Continued Autonomy

Another honour was conferred upon Copt. S. W. Clift at last Friday's annual meeting of the Birmingham and Midland Trade Benevolent Fund.

After re-electing him chairman, members unanimously accepted the proposal of C. W. Hutchin, seconded by Mrs. E. McDonald, that Capt. Clift should become permanent President of the Fund as a mark of appreciation of the valuable services he had already rendered it.

Reviewing the activities of what he described as a "magnificent year," Capt. Clift pointed out that during the past ten years its capital had increased by £10,000, the last two years alone accounting for £5,000 of that increase. He was proud of the economy exercised in the administration of that Fund, the expenses during the past twelve months working out at 6d. in the £. That was one of the chief arguments why it should continue to stand on its own feet.

Cordiality with C.T.B.F.

He did not want to tread on tender ground in regard to those who thought it should become part of the C.T.B.F., but he desired to say that there was no chance of that taking place so long as he was associated with the Local Fund. Officials of the latter had never had anything against the National Fund and would continue to assist it and also the "Glebelands" as far as it was possible as a second thought to the Midland Fund. He thought he could truthfully say that they never stood on better terms of friendship with the officers of the C.T.B.F. than they did to-day.

Appeal to Exhibitors

Hon Treas. W. L. Grice, in his report, said he had always contended that the kinema staff collecting boxes should prove a substantial source of income. Collections from that source had increased from £65 to £101 during the past year. Those collections came from the same theatres year after year, and he was convinced that if only the majority of kinemas could be prevailed upon to join in the effort the weekly income of the Fund would be considerably augmented. Trade Show collections had also shown an increase, for which special thanks were due to C. H. Russ (G.-B.), H. F. Cornforth (Scala) and E. B. Gold (A.B.C.).

H. B. Lane succeeds Mr. Russ as Vice-Chairman, while Messrs. Grice (Kalee) and B. T. Davis were reappointed Hon. Treas. and Hon. Sec. respectively. The Committee was re-elected en bloc, except that A. Dowding (Coronet) and J. Hodge will replace H. B. Lane and — Campbell (Odeon).

The winter programme of film services at St. Michael's Church, York, has come to an end, but services in which lantern slides are shown are being organised and are proving very successful.

Maldon (Essex) Town Council has rejected an application by the military for the Sunday opening of the local kinema.

"Forever and a Day" will Benefit National Charities

RKO-Radio has announced that the net distribution profits on "Forever and a Day," the Hollywood-British colony's production, is to go to domestic charity of each nation playing in the film, states the KINE. New York correspondent. Production costs have been advanced by RKO-Radio, plus minimum distribution costs recouped by the company from American and British distributions.

President Roosevelt has designated the Infantile Paralysis Foundation as beneficiary of the receipts in America, and, continues the KINE. cable, it is expected the King and Queen will designate the British charity to be benefited in England. The same method will apply with the heads of Allied Governments *re* profits derived from their countries.

Films and the Child

INFLUENCE BENEFICIAL, SAYS J.P.

HIGH praise for the influence of the kinema upon children was given last week by, among others, a Juvenile Court Magistrate at Swinton (Lancs) during a debate by the Parents' and Teachers' Guild attached to Grosvenor Road Council Junior and Infants school on "Children and the Kinema."

P. Lindley, J.P., thought that on the whole the influence of the kinema was beneficial. Its instant appeal, the wide interests which it might touch in children's minds, especially in travel films, pictures of noble architecture, unfamiliar customs and of means of livelihood, and its help in cultivating aesthetic taste, were all factors which, combined, would offset any undesirable ideas gained from "crook" films.

In his experience with juvenile offenders, the paramount factor was never one single influence such as the kinema, but rather the general influence of home and parents. Laxity in parental control showed a tendency to increase, especially in war-time, so that probation officers were having to exercise that influence which was properly the parents'.

The Rev. J. S. Smith spoke of a recent investigation among a group of 200 children, of whom 86 went to the kinema once a week, 56 more often still, and the rest all attended, though less frequently. The most popular film had been "How Green Was My Valley," because, the children said, it dealt with "real people." He also quoted the opinion of the Headmaster of a Secondary School, who had found the kinema a disturbing influence on his pupils' home studies.

Miss Richardson, a teacher, agreed with this last view, and added that she could not think it good that girls of nine or ten should discuss love scenes as they did. Stricter supervision of what children were allowed to see was required.

In the open discussion which followed the general view was that with suitable control and supervision, the influence of the kinema might be admirable, but that indiscriminate attendance might give a wrong bias and degenerate into a harmful craving for easy and empty amusement.

S.O. QUEUES PROHIBITED IN IPSWICH.

The managers of the Ipswich kinemas have been informed by the Watch Committee that queues will no longer be allowed on Sundays. Police were on duty outside all the kinemas and patrons were prevented from forming into an orderly queue, and instead of that stood about on footpaths and in the road waiting for the kinemas to open.

It is understood that the police will not interefere with queueing on weekdays.

The Ipswich Theatre Managers' Association are in touch with the C.E.A. on the matter.

Seat-Slasher Banned from Kinemas

When a 14-years-old schoolboy was put on probation for two years at Cheltenham Juvenile Court, on March 12, he was also banned from visiting kinemas for three months.

The boy had been charged with damaging a seat at the Ritz. He was also ordered to pay 8s. 6d., cost of the damage.

It was stated that the management of the Ritz had recently to place a contract for £65 for repairing seats

Bette Davis, Ilka Chase and John Loder in NEW VOYAGER (Warner), to be Trade shown on April 1

Uniform S.O. Contribution

¾d. PER SEAT IN LINDSEY C.C. AREA

Executives of the North Lines Branch of the C.E.A. have succeeded in resolving some order from the chaotic conditions hitherto imposed upon Sunday opening in the Lindsey County Council area. The Council has agreed to impose a fixed charitable levy of ¾d. per seat, charged on the total capacity, and not to insist on certified accounts.

This standardisation of the charitable condition throughout the area is regarded with satisfaction, as previously there were many variations in the conditions.

Some kinemas were paying a lump sum, others 50 per cent. and certified accounts, others 12½ per cent. and certified accounts; some were allowed to open for one performance only, and others for two houses. There was no uniformity at all.

When the branch was formed 15 months ago, it took up the fight from Fred A. Prior, who had been doing his best for a long while to obtain a standard basis and do away with certified accounts. The Chairman, T. D. Bell, D. Heughan, of G.-B., F. A. Prior and C. Clow, the secretary, have at length succeeded in placing the matter on a proper basis.

The Lindsey C.C. accountant has informed the branch "that in respect of all kinemas in Lindsey licensed to open on Sundays, the contribution to be applicable for charitable purposes and for the Cinematograph Fund has now been fixed at ¾d. per seat, charged on the total seating capacity.

"The new basis will operate from the date licences are renewed, and a condition is that the contribution shall be paid to the Justices every quarter by bankers' draft order."

Death of Mrs. Satchwell

His many friends in the West Country will extend their sympathy to Leonard Satchwell in the death of his wife, who was very popular in Trade circles.

Mr. Satchwell—"Satchy," as he is known—has been representing Butcher's for over twenty years, and though lately he has been more in the Midlands than in the West, he still made his home in Bristol. A little while before Christmas he met with an accident in the black-out, when the car he was driving became involved in a collision, and he is only just recovering from the effects.

WILFUL DAMAGE AT SHEFFIELD

C.E.A. Discussion

A remark by Coun. Harold S. Gent that Sheffield had not a great deal to complain about in regard to malicious damage in kinemas was challenged by several members at the monthly meeting of the Sheffield C.E.A. on Friday.

Miss E. SWINDEN said at her house lead pipes had been taken from lavatories and seats had been damaged. L. CELLINI said he had thought of closing the lavatories at his house because of the pipes that had been stolen. Now he had the pipes so deeply embedded in concrete that it would take an 8,000 lb. bomb to remove them! He had done what he could to frustrate the wreckers.

The SECRETARY (Arnold R. Favell) mentioned a house where so many lamps had been taken away that the proprietor was looking for lamp locks, and J. W. KEETON said at his house there had been several small fires, as well as damage to seats.

Another member referred to the N.S.S. trailer as "excellent," but it did not deter the wrong-doers. Instead, it had shown them how damage might be done.

It was decided to see what effect the action of the General Council is before taking further steps.

Six Collections a Year

A committee appointed to consider applications to collect in kinemas submitted their recommendations at this meeting.

They recommended that the number of applications granted be limited to six in any one year, and that for the ensuing year permission be given to the National Institute for the Blind, Prisoners-of-War Fund, Anchor Day, Poppy Day, and Alexandra Rose Day, leaving one date vacant.

Anglo-American, it was announced, will resume their Trade shows in Sheffield. The arrangement is subject to any possible restrictions called for in respect to the discussions now going on in London on the question of the conservation of film stock.

On the grounds that they did not consider the films proposed to be exhibited at the two kinemas in the town were suitable for the day, Cirencester magistrates refused Good Friday opening.

FILMS FOR THE NATIONAL EFFORT

Leeds Protests against Preferential Bookings

DELEGATES of the Leeds branch undertook to inquire at the next General Council meeting into the position with regard to Crown Unit films on certain terms which were supposed to be on an open market basis. Instances were pointed out of exhibitors being told that dates were dependent on other houses and of bars being enforced, despite the understanding that this was not the position. C. H. Whincup presided.

HARRY HOPKINS wanted enlightenment on the question of bars, with "Desert Victory" a case in point.

C.P. METCALFE recalled the agreement that when a film was handed to a renter for distribution C.E.A. officers should view it and decide the terms of distribution. It was then to be offered on the open market for any exhibitor willing to show it.

The limited number of copies available was mentioned as a cause of misunderstanding. It was actually stated that only nine copies were in use of the film in question to cover a very wide area.

Mr. ROBERTS expressed satisfaction that a film like this should be shown at Pontefract, Castleford and Scunthorpe coincident with Leeds. He did not agree when Mr. Metcalfe said he thought that when there was such a limited number of copies, sufficient only to cover first-run houses in a large city, and then subsequent runs, it was a mistake to spread so few copies over such a large area.

Mr. Roberts thought that smaller places should not be held back indefinitely.

Mr. METCALFE said he did not care where the film was shown first. It was a case of the best use of available copies in the best interests of exhibitors.

HARRY HOPKINS agreed that zoning was inevitable.

Preferential Treatment

Comment was made that when there was great demand upon renters for a particular film like this, obviously their customers got first consideration. Mr. Hopkins said that this struck the heart of the matter. Films like this should not be dealt with in the present way.

Exhibitors were asked to show certain films for nothing, and yet when something worth while came along for which they had to pay, they were not given a fair crack of the whip. He did not agree that these films should be handed out to different renting organisations which had their own customers and must look after them first.

An instance was pointed out of circuits being tolerant, and yet an independent exhibitor insisting on a bar.

Mr. METCALFE: They cannot bar you.

Mr. ROBERTS said it was also wrong that over the wireless somebody should say that "Desert Victory" would be seen in all kinemas the following day when it was not shown out of London for some time afterwards.

Coun. GUMMERSALL: It had not even been Trade shown in Leeds then.

Mr. METCALFE remarked that it was anomalous that exhibitors were warned that if they did not show certain films voluntarily they would be forced to do so, yet renters seemed to fight for these films for what could be made out of them, so much so that they had to be given these films for distribution in their turn.

Deferment Claims

Appreciation of the efforts made by the Chairman and Secretary of the branch, C. H. Whincup and E. M. Rush respectively, and also Mr. Crow at Head Office, were expressed by Mr. HYLTON in regard to approaches to the Man-Power Board and the Board of Trade for deferment of an operator, who had been transferred from one hall to another belonging to the same interest.

Mr. Hylton said that Mr. Crow had been in touch with the Board of Trade, and within a few days intimation was conveyed to him which set aside the original decision that deferment could not operate in these circumstances.

Following a request from T. O'Brien, of the N.A.T.K.E., for a meeting to provide a basis for wages and conditions in the event of Sunday opening, the branch decided to ask the General Secretary for information as to terms established by other branches where Sunday opening operates, so that this could be used as a basis of discussions.

Navy Week

Following a request to assist Leeds Merchant Navy Week, it was decided to recommend exhibitors to show slides and use their discretion with regard to collections.

Sabotage

The aid of the Press in drawing the attention of the public at large to malicious damage in kinemas is being sought by the branch. The feeling was expressed that editorial comment would induce patrons to help managers to wipe out a much too prevalent practice.

The suggestion was also made that an advertisement should be inserted in the local newspapers to the effect that persons responsible for such things should be barred not only from any particular kinema, but from all kinemas. It was agreed that as this was a major measure it should be included on the agenda for the next meeting.

D.S.T. Opening Hours

Leeds kinemas will be allowed to open during double summer time—from April 5 to August 14—until 10.30 p.m. General satisfaction was expressed when C. H. WHINCUP informed members that the Chief Constable had conveyed this to a delegation of their officials. There was no question of later transport.

Very little foresight had been shown when exhibitors pressed for longer and fewer M. of I. films, said Mr. ROBERTS (Pontefract). He found it exceedingly difficult to fit in M. of I. films of 1,400 and 1,500 ft., and pointed out that exhibitors booked films months ahead, and if they had a double-feature programme there were extraordinary difficulties in showing these films. He thought that they should ask the M. of I. to reduce them to 5-minute films.

The CHAIRMAN reminded him that the Association had asked for these longer films. STANLEY SCHOFIELD said that if these films were released earlier it would help considerably.

Kinema Raiders Sentenced

At Warwick Assizes on Friday of last week, Jack Hancock, a 20-year-old Royal Marine, and Tom Alexander Thacker, a 21-year-old toolmaker, were sentenced to twelve months and eighteen months' imprisonment respectively in connection with the recent hold-up of a girl cashier at the Gaumont, Coventry. Counsel for the prosecution explained that Hancock entered the pay-box, thrust an imitation revolver in the girl's ribs and, warning her to be quiet, picked up £94 in notes. Leaving the kinema, he was joined by the other man. The sum of £42 was subsequently recovered from Hancock's lodgings, but Thacker stated that he burnt his share of the money.

BIG JUMP IN G.-B. SHARES

G.-B. Merger Rumours

J. A. Rank's Denial

THE rumour current in the City last week that negotiations are pending for an amalgamation of G.-B. with another circuit is denied by J. Arthur Rank.

In a statement issued over the week-end he also declared that no such move is contemplated.

A.B.C. Debenture Dealings

Dealings in the following securities have been allowed by the Committee of the Stock Exchange under Rule 159 and Temporary Regulation 4:—

Associated British Picture Corporation, Ltd., £393,000 4½ per cent. first mortgage debenture stock fully paid. (Cash.)

Miss Elsie Hampton, cashier of Warner Bros' Head office, raised £853 from London employees as contributions to the Wings for Victory Week. The staff's target was £300.

City and Future Developments

A REVIVAL of rumours, since denied by J. Arthur Rank, of amalgamation between Gaumont-British Picture Corporation and Odeon Theatres caused a jump in the shares of the former company.

Gaumont-British ordinary have risen 2s. 6d. to 16s. 9d., and the "A" ordinary 1s. 5¼d. to 8s. 1½, whilst the 4½ per cent. debentures are £1 higher on the week at £102. On the other hand, the preference have fallen 4¼d. to 20s. Odeon ordinary shares have not been much affected by the rumours. The ordinary have risen only 3d. to 16s. 9d., although the 5 per cent debentures are £1 up at £104.

Although it is obvious that no negotiations for amalgamation are contemplated, City circles believe there may be some substance in the rumours, which may be justified by future developments in the kinema world. Another reason for the strong demand for Gaumont-British shares is the expectation that the consolidation of the group may be carried further. In this event economies would be effected in expenditure which would have a favourable effect on future net earnings.

Provincial Cinematograph Theatres preferred ordinary have risen 2s. to 31s. 6d., and A.P.P.H. ordinary and Union Cinemas second preference are both 3d. higher at 19s. 9d. and 21s. respectively.

Stoll Theatres and Twentieth Century preference both fell 3d., the former to 10s. 3d. and the latter to 3s. 3d.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	63/9	—
Assoc. Brit. Pic. Corp. 5/- Ord.	15/9	—
,, 6% Pref.	24/9	— -/3
,, 5% Debs.	103	—
A.P.P.H. Ord.	19/9	+ -/3
Brit. & Dom. Films £1 ..	3/7½	—
Brit. Lion Pref. Ord. ..	10/-	—
Capital Prov. News 5/- ..	4/-	—
Cine. Television Dfd. (6d.)	5/3	—
Dufay-Chromex 5/- Ord.	4/1	—
Gaumont British Ord. 10/-	16/9	+ 2/6
,, "A" Ord.	8/1¼	+ 1/5¼
,, 5¼% 1st Pref. ..	20/-	— -/4½
,, 4½% New Debs. ..	£102	+ £1
General The. Prefd. ..	12/6	—
,, 6¼% 1st Mort. Deb.	£102¾	+ 5/-
Mde. Tussaud 1/- Def. ..	1/6¾	—
,, £1 Prefd. Ord. ..	14/9	+ -/3
Moss Empires £1 Ord. ..	35/-	—
,, £1 Cum. Pref. ..	20/-	—
Odeon 5/- Ord.	16/9	+ -/3
,, 6% Pref.	20/9	—
,, 5% Debs.	£104	+ £1
P.C.T. 7½% Ptg. Pf. Ord.	31/6	+ 2/-
,, Cum. "A" Pref. £1	27/4½	—
,, Cum. "B" Pref. ..	28/-	—
,, Const. 7% Pref. ..	26/-	—
Sound City (Films) 6% Pref.	7/1½	—
Stoll Th. Corp.	10/3	— -/3
Twentieth Cent. Ord. ..	1/3	—
,, 6% Pref.	3/3	— -/3
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	2/9	—
,, 2nd Pref.	21/-	+ -/3
Scophony 5/- Ord. ..	3/-	—

£1 shares unless otherwise stated.

Company Notes and News

NEW COMPANIES

Mayfair Circuit (Exmouth), Ltd.—Registered March 6. Capital, £2,100 in 2,000 preference shares of £1 each and 2,000 ordinary shares of 1s. each. Kinema proprietors, etc. The subscribers are: Eric E. W. Perriman, 5, Culross Street, W.1, secretary; Walter Fellows, same address, accountant. Secretary: E. E. Perriman. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1.

M. W. D. Developments, Ltd.—Registered March 6. Capital, £100 in 100 shares of £1 each. Kinema proprietors. The subscribers are: Denis Mitchell, 7, Queen's Gardens, Hove, theatrical manager; Fred White, 20, New Steine, Brighton, entertainment manager. Solicitors: Alwick and Crowther, Old Steine, Brighton. Registered office: Grand Theatre, North Road, Brighton.

New Academy, Ltd.—Registered March 10. Capital, £2,000 in 10,000 shares of 4s. each. Kinema proprietors. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

Deecee Cinemas, Ltd.—Registered March 6. Capital, £100 in 400 shares of 5s. each. Kinema proprietors, etc. The first directors are: Harry Coates, 16, Bush Street, Middlesbrough, clerk; Geo. Lambert, 18, Harrogate Crescent, Middlesbrough, incorporated accountant. Registered office: County Chambers, 25, King Street, Wakefield

APPOINTMENT OR RELEASE

Milheath Studios, Ltd., 89-41, Wardour Street, W.1.—R. L. Tillett, of 8, Riverdale Gardens, East Twickenham, ceased to act as receiver and manager on February 28, 1943.

U.S. PROFITS

The following financial returns are reported by the KINE. New York correspondent:—

Universal's first quarter profit is $1,135,763. Columbia's first half profit is $750,000.

An airgraph cartoon from Tripoli, entitled "We've Done It," has just been received from **Col. A. B. Pepper**, formerly on the staff of Odeon, Blackpool.

MORTGAGES, CHARGES AND SATISFACTIONS

MORTGAGES AND CHARGES

Mayfair Circuit (Swindon), Ltd.—Memorandum of deposit on February 17, 1943, of deeds of Swindon Empire, to secure £10,000. Holders: Majestic (Bridgnorth), Ltd.

Majestic (Bridgnorth), Ltd., 52, Shaftesbury Avenue, W.1.—Mortgage debenture, charged on Majestic in Whitburn Street, Bridgnorth, Salop, dated February 17, 1943, to secure £10,000. Holder: P. Rose, 33, Scarisbrick New Road, Southport.

Cornwall Cinemas (Newquay), Ltd., Restormel, Mount Wise, Newquay.—Debenture, charged on properties in Perranporth and St. Teath, Cornwall, dated March 2, 1943, to secure £4,500. Holders: Credit for Industry, Ltd.

SATISFACTIONS

Her Majesty's Theatre (Dundee), Ltd., 161, Regent Street, W.1.—Satisfaction to the extent of £10,000 on January 12, 1943, of bond and disposition in security, dated March 16, 1932, and registered April 16, 1932.

Dundee Cinema Palace, Ltd., 161, Regent Street, W.1.—Satisfaction to the extent of £10,000 on January 12, 1943, of bond and disposition in security dated March 16, 1932, and registered September 16, 1932.

Associated Tower Cinemas, Ltd., New Briggate, Leeds, 1.—Satisfaction in full on January 7, 1943, of two deposits of deeds dated June 15, 1934, and registered June 29, 1934, and July 2, 1934, respectively.

Errol Flynn as James S. Corbett in GENTLEMAN JIM (Warner Bros.). Trade show on Friday, April 2

"COMMANDOS"

Next Wednesday's Trade Show

PICK of the week from Columbia is the Trade presentation of the Paul Muni drama, "Commandos Strike at Dawn," which takes place at the Rialto next Wednesday, March 31, at 10.45 a.m.

Fraught, as this film is, with topical allusions, it offers a subject which is likely to rivet the attention of the Trade. While there have been many war films in the past, there is an obvious reason that "Commandos" strikes a new ground in the fact that the invasion in America is headed for one of the biggest grosses of all time.

Columbia, for their part, wish to emphasise that nothing has been spared in the interests of reality. Official co-operation on the part of the Canadian authorities, and the technical advice given by members of Fighting Norway, did much to overcome the obstacles which immediately arose when this production was first contemplated, and a general enthusiasm for the subject has combined to produce what may well prove one of the most memorable events in the history of the kinema.

"UNCONQUERED"

Masaryk Supplies the Prologue

Jan Masaryk, Foreign Minister of the Czechoslovakian Government, will be seen in a specially recorded foreword to "Unconquered," the Arnold Pressburger-Fritz Lang screen story of Czech resistance to the Nazi invader.

The filming of the foreword took place recently at the Merton Park Studios, where Mr. Masaryk spent a whole afternoon in front of the cameras proving a most patient and agreeable "subject."

"Unconquered" stars Brian Donlevy, Anna Lee and Walter Brennan. It will be released through United Artists.

GENERAL RELEASE

"Once Upon a Honeymoon"

Giving exhibitors the best possible advantage of screening "Once Upon a Honeymoon," the Cary Grant and Ginger Rogers co-starring production, while it is still in the forefront of the public eye, RKO-Radio set the general release of the film for March 29.

The film, during its two weeks at the Odeon, Leicester Square, set up outstanding box-office results and bookings throughout the country, are on a heavy scale.

King's Lynn Theatre Lawsuit

Proceedings have been instituted in the Chancery Division of the High Court by some shareholders of the Theatre Royal against Lynn Corporation and Union Cinemas, Ltd. The case arose when it was decided to rebuild the Theatre Royal after it was destroyed by fire in May, 1936.

It is anticipated that the case will be heard shortly.

NAMES IN THE NEWS

New Merseyside Supervisor—Odeon Appointments—Changes in Birmingham Area — Collumbine at Maltby — Sound Engineer's Home Guard Promotion—Operator Returns as Manager

LESLIE COLLUMBINE

Lionel S. Stevens, manager of the National Theatre, Chatham (G.-B.), and chairman of the Medway Towns Entertainment Managers' Association, has been invited to join the publicity committee of the Medway Towns "Wings For Victory" Savings Drive.

Wilf Smith, Midland manager for Columbia Pictures, advises exhibitors that J. Pettifor has succeeded G. Hill, as outside representative in the Potteries, Shropshire, and the Black Country. Mr. Pettifor is a newcomer to the film business, while Mr. Hill has been called-up for one of the Services.

C. H. Browne, formerly manager of the Hippodrome, Ellesmere Port, has been appointed manager of the Queen's, Hyde. Both theatres are in the group directed by W. J. Speakman.

John Winnall has been appointed supervisor of the group of theatres in which W. J. Speakman has interests in the Liverpool and district territory. Winnall was formerly general manager of Cheshire Picture Halls, Ltd., whose theatres were subsequently taken over by S.M. Super Cinemas, Ltd. His office address is Bold Street, Liverpool.

The Scala, Leamington, is being equipped with B.T.-H. up-to-date talkie equipment.

On the removal to Bristol of **Ken Rowland** from the Morden Odeon, where he has been since mid-1941, **F. J. Hunter** has been transferred from the Burnt Oak (Edgware) Odeon, of which he has been in charge since the end of 1941. He has been with the company since July, 1940.

He is replaced at Edgware by **Alfred Richards,** broadcasting organist-manager, who joined the circuit in 1934 after spending six years with G.-B. at Wolverhampton, Birmingham and in the London area. After nine months in charge of the Islington Odeon he was appointed manager of the firm's Wealdstone theatre in April, 1941. While there he broadcast several times, thereby making that house the first London Odeon, except that at Leicester Square, to provide a B.B.C. organ interlude. Mr. Richards has broadcast about 50 times in all, including recitals from the B.B.C. theatre organ before it was destroyed.

He is succeeded at Wealdstone by **A. H. Crawley,** who was originally a journalist and publicist for some years and producer of amateur dramatic shows. He joined Odeon in October, 1941, at the Old Kent Road Astoria, where, during his 18 months' stay, he achieved frequent mention in the local Press by his publicity drives.

Following a long association with the Electric Cinema, Norwich, first as junior projectionist in 1916 and rising later to chief projectionist, **Sydney H. Brown** has recently taken over the management at that theatre. With the exception of a two-year-period when Mr. Brown acted as projectionist at the Regent Theatre, Norwich, all his work for the Trade has been in connection with the Electric, and it is with pleasure that his many friends welcome him to the management.

Frank W. Clarke, who has been appointed manager of the Savoy, Totton, has had considerable experience in all branches of the Industry, extending over 20 years. He started as second operator at the Star, Hornsey, London. After five years as a ship's electrician he returned to the call of the pictures in the East and West End of London. For seven years he was managing operator at the Queen's, Palmers Green, after which he was appointed manager at the Harringay Coliseum, which he opened, and before coming to Totton he was in charge of the Dominion, Barnet.

H. W. Dixon, who has joined A.B.C. as assistant manager at the Savoy, Swindon, under Peter Dawson, is a newcomer to the business, having been discharged on medical grounds after three years' service with the Corps of Military Police. Before the war he was a member of the Hampshire Constabulary and was stationed at Aldershot. His appointment to Swindon may be regarded as fortunate in light of the fact that the last three assistants who served under Mr. Dawson are now A.B.C. managers.

The recent acquisition of additional halls by the Odeon Circuit has involved the transfer of **Hal King** from the Forester's, Bethnal Green, which he has managed since October, 1941, to the Grange, Dagenham. Originally a stage performer for 10 years, he went through the Dunkirk retreat and was invalided out of the Army. He joined Odeon early in 1941 as house manager at the Old Kent Road Astoria. While at the East London hall he has been successful in stimulating patronage by instituting Friday night stage shows, which have proved very popular

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W. G. Oliver, manager of the Kenning Hall, Clapton, since last August, is another of that growing band who have worked their way up to a position of control from the uniformed ranks. He joined London and Southern Super Cinemas eight years ago, and was at the Bloomsbury Super Cinema under Captain Harold Arnold. Previously he toured the world.

H. Godfrey Turner, who was appointed manager of the reopened Castle Cinema, Homerton, a few weeks ago, is a recruit to films from the legitimate stage, and has spent 35 years in the entertainment business. For four years he was business manager to Sir John Martin Harvey. His last appointment was as manager of the Cork Opera House, Eire, for four years. While there, although a Londoner by birth, he became very popular with the local public.

W. Whittamore, assistant manager of the Royal Hippodrome, Dover's front-line hall, has left for work of national importance. He began work as a page boy at the Hippodrome. Before he left he was presented by the staff with a dressing-case, pocket wallet and note-case.

Alfred E. Watkins, from the Ritz, Aldershot, has been appointed manager of the Carlton, Cosham, Portsmouth, in succession to **R. G. Hawkes,** now at the Alma, Luton. Before leaving Aldershot a presentation was made to Mr. Watkins from the whole of the Ritz staff. Mr. Watkins is a native of Shrewsbury, and before going to Aldershot he was at the Ritz, Winchester.

Sergt. C. C. Eddleston, of Burnley Borough Police, who has retired after over 26 years' service, was formerly a kinema operator. Graduating to the management side, he held posts at Grimsby, Congleton and Wisbech. After a short period with the police force, he returned to the kinema, securing an appointment as manager. It was not long, however, before police service attracted him again. Two brothers have served in police forces.

Leslie Collumbine has been appointed manager of The Grand, Maltby, in succession to J. T. Knowles, who has gone to Armthorpe, Doncaster. Mr. Collumbine is a native of Rotherham, and a member of a family associated with the theatre for very many years. He has held positions at Wombwell, Burton-on-Trent and Birmingham. At Maltby he will be assisted by his wife, who was an Odeon staff supervisor and manageress of a kinema cafe at Birmingham

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Latest managerial changes in Birmingham include the appointment of **Albert Arthur Harrison,** until recently in charge of the Clifton, Perry Bar, as manager of the Mayfair, Erdington, in succession to **Herman Cole.** At the Odeon, Kingstanding, **Rowland F. J. Nancarrow** has been succeeded by **James H. Goodman.** The licence of the Star Picture House, Slade Road, Erdington, held for the last twelve months by **Miss Sarah Law,** has been transferred to **Miss Elsie Keppy.**

A. E. Bradbury, who has been promoted to manager of the Gaumont, Stroud, in succession to A. G. Carpenter, has served with G.-B. for over 13 years. He supervised the engineering of most of the Gaumont theatres in South-West England. Prior to the outbreak of war he was appointed Divisional Engineer for the South Wales and Gloucestershire Areas and after the old Palace was closed for rebuilding he was instrumental in installing the talkies in Stroud.

R. C. Hawkes, who has been manager of the Carlton Kinema, Cosham, Portsmouth, since its reopening in December, 1941, after being closed for a year through enemy action, has taken over the management at Alma Kinema, Luton, another A.B.C. theatre. Before going to the Carlton, Mr. Hawkes was associated with the Savoy and Apollo Kinemas at Portsmouth.

P. A. DUNCAN

P. A. Duncan, sound engineer for South Wales for the British Thomson-Houston Co., Ltd., has recently been appointed Home Guard kinema liaison officer (P) Western Command. He has been with B.T.-H. for the last 11 years and was previously vice-chairman of the Devon and Cornwall Council of the G.K.T.P.

Before his return to England from many years in different parts of the world, he was in charge of the entire State of Queensland for Western Electric (Aust.), joining them in Sydney at the very beginning of "sound." His first undertaking for them was to wire the Capitol, Melbourne, the first Super house in that city (and outside of Sydney) to be wired with W.E.

Duncan's new appointment carries the rank of Captain, and takes in the whole of Western Command. He joined as a private in the No. 6 (Mumbles) Coy. of the 12th Batt., Glamorganshires.

E. Cutler, recently appointed assistant to A. H. Foxhall at the Mayfair, Caledonian Road, and engaged on relief duties at a number of other halls on the circuit, has spent a lifetime in the entertainment business, having been at one time manager to the late George Edwardes. He has been at the London Coliseum, Tivoli, Alhambra and other West End theatres, and has had experience of almost all types of stage entertainment. Latterly he was, for 3½ years, a Government inspector in a shadow factory engaged in the production of aircraft, armoured vehicles and other munitions of war, and had thousands of men under him.

Maurice Zande has recently been appointed to the Managership of the Odeon Theatre, Whalley Range, Manchester. He has been with Odeon Theatres for nearly six years, received his first training at their theatre at Wolverhampton, became assistant manager at Blackpool and then went to Radcliffe as Manager, where he stayed for nearly three years before transferring to Manchester.

A number of celebrated magic-makers attended the I MARRIED A WITCH (U.A.) premiere and went to a reception at Oddeninos where they entertained the critics with their art. Left to right: Aimee, Murray, Will Goldston, Lucille

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Amazing Mrs. Holliday (The) (G.F.D.-Universal)—American.	98 min. (U)	Deanna Durbin, Edmond O'Brien, Barry Fitzgerald.	... Romantic drama, a delightful modern fairy story. Star in irresistible form, direction showmanlike. Feminine appeal terrific.	**Excellent general booking. Great for the family.**
Arizona Bound ... (Pathe)—American.	... 57 min. (U)	Buck Jones, Tim McCoy, Raymond Hatton.	... Straightforward period outdoor comedy melodrama. Story, acting and technical presentation good.	**Useful support for most halls. Good for youngsters.**
City of Silent Men (Pathe)—American.	... 63 min. (A)	Frank Albertson, June Lang, Jan Wiley.	... Romantic melodrama with straightforward story. Highspots impressive.	**Good average programmer. Nothing to harm juveniles.**
***Get Cracking ... (Columbia)—British.**	... 95 min. (U)	George Formby, Edward Rigby, Diana Sheridan.	... Clean, refreshing, typically English comedy of Home Guard rivalry. Story bright and homely. Direction resourceful.	**Excellent light booking for the masses and family.**
House of Mystery ... (G.F.D.-Universal)—American.	... 63 min. (A)	Bela Lugosi, Lionel Atwill Irene Hervey.	... Murder mystery melodrama with a touch of the occult. Story wildly extravagant, but cast earnest and staging effective.	**Title and star creepy for the industrial element. Definitely not for youngsters.**
I Married a Witch (United Artists)—American.	... 76 min. (A)	Frederic March, Veronica Lake, Cecil Kellaway.	... Sophisticated supernatural comedy, modelled on "Topper" lines. Treatment boisterous and subtle, and camera work ingenious.	**Excellent novelty booking. Should not harm youngsters.**
Jacare ... ... (U.A.)—American.	... 64 min. (U)	James M. Donaldson, Miguel Rojinsky.	A Frank Buck animal travelogue in the Amazon. Well presented with good variety of animals and a thrill or two.	**Good second for most halls. Sound for juveniles.**
Man and His Mate (United Artists)—American.	... 75 min. (A)	Victor Mature, Carole Landis, Lon Chaney, Jun.	... Novelty romantic melodrama with a Stone Age background. Ingenious, but unconvincing story.	**Star and title booking for the uncritical. Nothing to harm youngsters.**
Man Without a Conscience, The. (Pathe)—American.	62 min. (A)	Jean Parker, Ricardo Cortez, Emmett Lynn.	... Hard-hitting gangster melodrama, off the beaten track. Acting strong, direction and staging effective.	**Good general programmer. Hardly suitable for youngsters.**
Mashenka ... ... (G.-B.)—Russian.	... 90 min. (—)	Valentina Karavcyeva M. Kuznetzov.	Pleasing love story set against a background of Russia at peace and at war. Charming romance and realistic war sequences.	**Very good specialised hall booking.**
No Time For Love (Paramount)—American.	... 85 min. (U)	Claudette Colbert, Fred MacMurray, Richard Haydn.	... Polished romantic comedy drama with an evergreen theme. Acting very good, dialogue smart, feminine appeal obvious.	**Very good light booking, safe for the family.**
Romance on the Range ... (B. Lion-Republic)—American.	62 min. (U)	Roy Rogers, Gabby Hayes, Linda Hayes.	... Refreshing, fast-moving outdoor romantic comedy melodrama, complete with music and song. Cast versatile, and action fast.	**Very good support for the industrial element and youngsters.**
Spider Returns, The (Columbia)—American.	... 85 min. (A)	Warren Hull, Mary Ainslee, Dave O'Brien.	... Hearty espionage melodrama, a potted serial. Acting and staging adequate.	**Reliable support for industrial audiences. Safe for the kids.**
Undercover Man ... (U.A.)—American.	... 68 min. (U)	William Boyd, Andy Clyde, Jay Kirby.	... Outdoor comedy melodrama of the Hopalong Cassidy series. Acting adequate, but story scrappy.	**Star and series booking for the unsophisticated.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

I Married a Witch

United Artists. American (A). Directed by Rene Clair. Featuring Frederic March, Veronica Lake and Cecil Kellaway. 6,800 *feet. Release not fixed.*

SNAPPY, sophisticated supernatural comedy, modelled on "Topper" lines, describing a young politician's dizzy courtship, but supremely happy marriage to a bewitching witch. The tale, although both neat and ingenious, is a pretty tall flight of fancy, but Rene Clair, the director, and the attractive leading players give an engaging and boisterous down-to-earth interpretation to much of its piquant humour and romance. Excellent novelty booking, one with big star values and a box-office title.

Story.—Wallace Wooley, a candidate for a state governorship, is to marry Estelle, humourless daughter of an influential newspaper proprietor, on the eve of the election. While Wooley and Estelle are attending a country dance a violent storm breaks out and lightning hits an oak in the grounds. The spirits of Daniel, a sorcerer, and Jennifer, his fair witch daughter, are released, and after they find new bodies they wage war on Wooley because one of his early ancestors had their bodies burned and buried beneath the tree.

Before long, Jennifer inevitably falls for Wooley and succeeds in preventing his marriage to Estelle. She enables him to win the election and then marries him. Daniel, who, incidentally, has acquired the body and habits of an alcoholic, is furious because his daughter has allowed love to get the better of witchcraft, but she resists intimidation and finally bottles his truculent spirit up for good. In the process of time, she becomes the perfect wife and mother.

Acting.—Frederic March gives a polished and amusing portrayal as the embarrassed and bewildered Wooley, Veronica Lake is a fascinating Jennifer, and Cecil Kellaway is effective as Daniel, the spirit-addicted spirit. Other good portrayals come from Robert Benchley, Susan Hayward and Elizabeth Patterson.

Production. — The story is extravagant fantasy, but it does not rely on camera tricks alone for its humour. Jennifer and Daniel occasionally perform supernatural feats, but for the most part the former represents a very feminine and extremely alluring young woman, and the latter an agreeable alcoholic. The frequent interruptions created by Jennifer's beguiling witchcraft, during the early pent-up Wooley and Estelle wedding ceremony, and its final abandonment are the centrepiece of the comedy, and the rich humour and piquant romance exploited and established here lay the foundation for mass appeal. It is exuberant, if not impeccable. Rene Clair.

Points of Appeal.—Fantastic, laughable plot, clever and imaginative direction, brilliant camera work, good characterisation, star values and witty as well as box-office titl

The Amazing Mrs. Holliday

General F.D.-Universal. American (U). Directed by Bruce Manning. Featuring Deanna Durbin, Edmond O'Brien and Barry Fitzgerald. 8,790 *feet. Release not fixed.*

ROMANTIC drama, turning on the pardonable deception of an attractive young teacher at a bomb-menaced Chinese mission, who, after shepherding nine homeless refugees safely to the United States, poses as a wealthy Commodore's widow to find them a home. Her life, needless to say, has a happy ending, but before we reach it the tale obliges with a friendly alternation of fact and fiction, gracefully decorated with song.

Deanna Durbin, now agreeably mature, gives an appealing and versatile performance in the name part. Her touch is as sure as ever. Excellent general booking, a box-office certainty for the masses and family.

Story.—When a Chinese mission school is bombed by the Japs, Ruth Kirk, a young teacher, is forced to evacuate with nine refugee children. Timothy, a ship's steward, allows her and her small charges to stow away on board a boat which wealthy old Commodore Holliday is taking to San Francisco. The ship is torpedoed, but Ruth, Timothy and eight of the children reach safety. Holliday and Pepe, the ninth child, are believed drowned.

Timothy, an old servant of Commodore Holliday's, takes Ruth and the children to the Holliday mansion. The family refuses to help Ruth and the youngsters, but Timothy gets over the difficulty by announcing that Ruth married the Commodore at sea. As Mrs. Holliday, she is allowed to bring the children to the house. Complications arise when Tom Holliday, the commodore's grandson, falls in love with his "grandmother," but Ruth soon puts him wise. He implores her to stay on for the sake of the children, but at this juncture the Commodore and Pepe turn up. The old sea dog quickly finds a satisfactory answer to all the problems.

Acting.—Deanna Durbin now wears the features and form of a young woman, but her virginal charm remains. She acts and sings delightfully as Ruth. Edmond O'Brien is a manly and likeable Tom, and Harry Davenport is ideally cast as the irascible, yet human, commodore. All the young supporting players are natural.

Production.—The story takes a round trip of popular Cinderella fiction, incorporates a compelling small child interest and amplifies its appealing and human angle.

The complete itinerary is delightful make-believe, infallibly made to popular box-office measurements and firmly endorsed with the compelling Deanna Durbin hallmark. Women will eat it and so will most men.

Points of Appeal.—Human and appealing story, delightful comedy and romantic touches, realistic war backgrounds, tuneful and appropriate song, compelling small child interest, terrific feminine angle and big star values.

No Time for Love

Paramount. American (U). Directed by Mitchell Leisen. Featuring Claudette Colbert, Fred MacMurray and Richard Haydn. 7,716 *feet. Release not fixed.*

POLISHED romantic comedy, describing the stormy courtship of an intelligent and attractive woman photographer and a breezy, bustling tunnel-digger. The tale takes some time to get to its point, but it succeeds in steering a piquant, as well as even, course to mass and feminine appeal. Its popular and talented stars and experienced director leave little to chance. Neither do those responsible for its dialogue and technical presentation. Very good light booking.

Story.—Katherine Grant, an intelligent and attractive young woman photographer, more interested in her career than love, is sent by Henry Fulton, her chief, to get pictures of men at work on a near-by tunnel. She asks Jim Ryan, a tough, good-looking, self-confident excavator, to pose for her, but he refuses. Shortly afterwards she saves his life. To her astonishment she finds herself attracted by him, and, after causing him to lose his job, employs him as her assistant. Her idea is to cure herself of her infatuation, but, following a few conventional complications, the two find that love is mutual.

Acting.—Claudette Colbert has poise, spirit and intelligence as Katherine, and Fred MacMurray is anything but muscle-bound as the tough, independent Jim. Ilka Chase and Richard Haydn head a well-chosen supporting cast.

Production.—The heroine's many and varied assignments enable the tale to wander between high and low society, and the contrast sharpens the point of both its romance and humour. The tunnel thrills are a further contribution to popular appeal. In all, a polished and piquant acknowledgment to the infallibility of jungle law.

Points of Appeal.—Neat, if obvious story, very good characterisation, smart lines, good staging, strong feminine angle, good title and obvious star values.

Romance on the Range

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Gabby Hayes and Linda Hayes. 5,627 *feet. Release not fixed.*

REFRESHING, fast-moving outdoor romantic comedy-melodrama, complete with music and songs, telling how a spirited young woman ranchowner secretly helps her foreman to get the goods on her two-timing estate manager. The plot contains few surprises, but the characterisation is both vital and versatile, the fights are realistically staged, and the comedy relief neat. Its virile frame, colourful trimmings and rousing climax put it well up in the popular Western category. Very good supporting proposition for the industrial element and youngsters.

Story.—Joan Stuart, glamorous owner of a ranch and trading post, is informed by Banning, her manager, that the profits are down because of fur thefts. She is not satisfied with the explanation and decides to investigate further. Sally, her maid, is in love with one of the ranchers, and Joan hides her real identity by visiting the ranch with Sally and posing as Sally's friend.

She and Roy Rogers, her foreman, become more than matey, but he little realises that she is his boss. Meanwhile, Banning gets troublesome, and it is not long before it is obvious that he is the brains behind the robberies. A hectic grand finale proves the suspicion to be correct. Joan then comes out into the open and serious romance gets into its stride.

Acting.—Roy Rogers rides hard and sings pleasantly as Roy, Linda Hayes and Sally Payne are good in contrast as Joan and Sally, and Gabby Hayes takes good care of the comedy relief.

Production.—The actual plot is more or less routine, but both the romantic and comedy intermissions are handled with slickness and showmanship. The presentation of the appropriate song interludes and the photographing of the picturesque scenery, too, reveal a technique above the average. A vigorous, well-timed climax puts the seal on a first-rate popular Western.

Points of Appeal.—Straightforward plot, clean-cut characterisation, popular romantic and comedy interludes, pleasing musical embellishments and good climax.

Mashenka

G.-B. Russian. Directed by Y. Raisman. Featuring Valentina Karavayeva and M. Kuzmetzov. Approximately 8,000 *feet. Release not fixed.*

SIMPLE love story; a romance between a post office girl who becomes a war nurse and a garage mechanic who joins the tank corps. It is excellently acted and though overloaded with dialogue has a charm and naturalness which is very appealing.

Sequences dealing with the early Russo-Finnish war are realistic and mark the transition of a Russia at peace to a Russia geared for war.

Story.—In 1939 Alyosha, a garage mechanic falls in love with Masha, a post-office worker. He is led astray by one of her pretty friends and they part. War breaks out with Finland, and Masha, now a nurse, meets Alyosha, a tank commander, at the front. They have to part again, but later they meet and all their differences are cleared up in the light of common endeavour.

Acting.—If Valentina Karavayeva, who enacts the rôle of Masha, had been in Hollywood she would have been a top-ranking star. It is doubtful, however, if she would have been allowed to put up the completely natural and superbly unsophisticated performance she gives here. It is an outstanding piece of acting. M. Kuzmetzov is good as her lover, and other characters are all well drawn.

Production.—As in the majority of Russian films the continuity is a little ragged, but the interest in the characters is fully held and the backgrounds are always convincing.

Although just a love story concerned with the usual lovers' quarrels the picture seems to go rather deeper and expresses simply the soul of the Russian people.

Sub-titles are explanatory enough, but it is doubtful if they do justice to the dialogue which seems by inference to have rather more depth and wit than is suggested. This is definitely a picture which would have benefited by "dubbing"—and it is worth it.

Points of Appeal. — Charming love story with war and peace backgrounds. Finely acted and directed.

House of Mystery

General F.D. - Universal. American (A). Directed by Ford Beebe. Featuring Bela Lugosi, Lionel Atwill and Irene Hervey. 5,712 *feet. Release not fixed.*

MURDER mystery melodrama, set in a lonely fog-bound mansion, about a wealthy cripple who finds in the teachings of a Hindu mystic the power to overcome his disability and takes revenge on the doctors who had failed to cure him. The experienced principal players make the most of the grisly "who dunnit" story and the presentation is effective, but the idea behind the theme is too vague and fantastic to give complete conviction to its strenuously manufactured thrills. Title and star creepy, mainly for tough and ingenuous industrial audiences.

Story.—Kurt Ingston, a wealthy cripple, invites three doctors to his lonely home. Other guests are Dick Baldwin, a writer; Lynn Harper, a psychiatrist; and Agor Singh, an Indian mystic. Rolf, the butler; Laurie, a lecherous chauffeur; Miss Judd, the inhibited housekeeper; and Margaret, Ingston's neurotic sister, are also around.

Before the visitors have a chance to settle down a maid is murdered and the three doctors are bumped off in succession. Suspicion naturally falls on the remainder, but in the end it is disclosed that Ingston is the culprit. It transpires that he had acquired the secret of mind over matter from Singh and forced himself to walk. During his perambulations he killed the doctors as revenge for their failure to cure him.

Acting.—Ralph Morgan does all that is possible with the fantastic rôle of Ingston. Don Porter and Irene Hervey make the most of the conventional love interest as Dick and Lynn, and Bela Lugosi, Nils Asther and Lionel Atwill are effectively sinister in direct support.

Production.—The picture opens with promise in the eerie fog-bound mansion, but clarity, let alone plausibility, goes by the board with the introduction of Hindu mysticism or whatever ism it is that enables the killer to grow legs at will and carry out his campaign of revenge. Still, taken at its exuberant face value, it's pretty good, if somewhat bloodthirsty, conventional "who dunnit." Its excellent title and experienced and popular thriller players enhance its chances.

Points of Appeal.—Fantastic, but occasionally exciting story, good technical presentation, popular cast, convenient footage and good title.

Continued on page 30

'Kine. Weekly' Winner: "MRS. MINIVER"!
'Variety' Top Money Pic.: "MRS. MINIVER"!
'Film Daily' Ten Best: M-G-M 1st!
'Motion Picture Herald': MONEY-MAKING STARS!
'Showmen's Trade Review' INDUSTRY LEADERS POLL!
'Box-Office': TOP STARS AT PAYBOX!

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ISN'T IT THE TRUTH?

With gratitude and pride for the record-breaking honours which have been showered on the Friendly Company for "MRS. MINIVER," we are happy to be able to say again—It's not for just a day, not for just a season, but ALWAYS! We'll never rest on our trophies!

LOVE AND KISSES FROM LEO TO ALL THE WINNERS:

Best Picture—"MRS. MINIVER." Best Actress—Greer Garson in "MRS. MINIVER." Best Supporting Actor—Van Heflin in "JOHNNY EAGER." Best Supporting Actress—Teresa Wright in "MRS. MINIVER." Best Direction—William Wyler for "MRS. MINIVER," Best Written Screenplay—Arthur Wimperis, George Froeschel, James Hilton, Claudine West for "MRS. MINIVER." Best Original Screenplay—Ring Lardner, Jr., Michael Kanin for "WOMAN OF THE YEAR." Best Photography (Black and White)—Joseph Ruttenberg for "MRS. MINIVER." Special Award for the Hardy Series, as best reflecting the American way of life. Thalberg Memorial Award for consistent production achievement—Sidney Franklin, as producer of "MRS. MINIVER" and "RANDOM HARVEST."

Continued from page 27

Get Cracking

Columbia. British (U). Directed by Marcel Varnel. Featuring George Formby, Edward Rigby and Dinah Sheridan. 8,604 *feet. Release not fixed.*

CLEAN, refreshing, typically English comedy, telling of keen rivalry between two village Home Guard battalions. The story, which, incidentally, gives George Formby his best rôle for some considerable time, is kept cracking; the supporting characterisation is excellent; the sentiment, both romantic and patriotic, is unaffected; the dialogue natural, and the climax, satire and slapstick at their best. Appropriate and tuneful songs and star values complete a British picture that needs no help from the quota ticket, however valuable. Excellent light booking, a box-office certainty for the masses and family.

Story.—Major and Minor Wallop, two English hamlets, boast of a Home Guard battalion apiece, and there is keen rivalry between the units. George Singleton, a lance-corporal in the Minor Wallops, and private Everett Manley, of the Major Wallops, are also rivals for Mary Pemberton, daughter of Major Wallop's C.O. Both learn that there is an unlabelled Vickers gun at the local railway station and try to secure it for their own battalion.

Manley, who employs a barmaid at a pub owned by Sam Elliott, Minor Wallop's C.O., as his spy, gets it and promotion. George loses his stripe. Undaunted, George sets to work to redeem himself and, after an unsuccessful "Commando" raid on the rival battalion's headquarters, brings a home-made tank into play. The contraption not only wins a mock battle for Minor Wallop, but enables George to end up with sergeant's stripes. It is hardly necessary to add that he looks good in Mary's eyes.

Acting.—George Formby has a made-to-measure rôle as the slow-moving, but good-hearted and not-as-goofy-as-he-looks George. What's more, he makes the most of it and the dialogue and the tuneful songs.

Ronald Shiner is a good foil as the mean and underhanded Manley, and Diana Sheridan is a natural, spirited and appealing Mary. Edward Rigby, Frank Pettingell, Wally Patch, Mike Johnson, and last, but by no means least, juvenile Irene Handl give first-rate support.

Production.—Here we have a picture that cleverly employs comedy to cross-section life in a typical war time English village. There are, of course, many exaggerations, but at rock bottom both the humour and the sentiment spring from rich and natural sources. The many scenes in the pub, the orderly room and the home are refreshingly lifelike, and the authentic atmosphere and characterisation and natural dialogue make the story's quieter moments as friendly and as funny as its more exciting.

Good balance is crowned by a spectacular grand finale depicting a hilarious chase between George's home-made tank, mistaken by the authorities for that of a Nazi invader, and a British military Bren-gun carrier. The whole work is great fun and a popular box-office certainty.

Points of Appeal.—Natural, bright and ingenious story, great work by George Formby, first-rate supporting cast, natural dialogue, resourceful direction, good atmosphere, riotous grand finale and obvious title and star values.

City of Silent Men

Pathé. American (A). Directed by William Nigh. Featuring Frank Albertson, June Lang and Jan Wiley. 5,702 *feet. Release not fixed.*

ROMANTIC melodrama with a message, turning on the adoption of a successful, if hectic, scheme for the rehabilitation of men with prison records. The tale is a little too obvious in its trend and calculated in its thrills to excite the sophisticated, but it, nevertheless, offers crowded, heartwarming entertainment for the proletariat. Incidentally, the acting and staging meet all demands. Good average programmer.

Story.—Gil Davis, a hot-headed youngster, and Jeb Parker, a sober middle-aged man, are refused work because they are ex-convicts. In desperation they steal a meal at Muller's snack bar. They are arrested, but Hendrick, the mayor, has them paroled. An ex-convict himself, he finds employment for them and other unfortunates in a local cannery. Fred Bernard, owner of the local paper, does not approve of the experiment and a fight begins.

Meanwhilie, Heten, Hendrick's daughter, and Gil fall in love. Jane, daughter of the unscrupulous and vindictive Muller, also loves Gil. She and her father later quarrel and he kills her and plants the blame on Gil. His villainy very nearly ruins Hendrick's scheme, but not quite. A last-minute twist puts him where he belongs and, at the same time, justifies Hendrick's experiment in sociology.

Acting.—Frank Albertson and Emmett Lynn score in contrast, as Gil and Jeb, June Lang and Jan Wiley are sound as the women concerned, and Dick Curtis is in his element as the unscrupulous Muller.

Production.—The tale is too much of a foregone conclusion to have any social significance, but it makes few mistakes with its alternation of sentiment and roughstuff. It also promotes a full measure of industrial and feminine appeal. It should do well on the average double bill.

Points of Appeal.—Interesting and actionful story, sound characterisation, good background, sound moral and obvious feminine angle.

Man and His Mate

United Artists. American (A). Directed by Hal Roach. Featuring Victor Mature, Carole Landis and Lon Chaney, Jun. 6,879 *feet. Release not fixed.*

SPECTACULAR cave-man melodrama of manners, telling how romance leads to a better understanding between prehistoric enemy tribes. The main action takes place in a sort of neolithic Whipsnade, but neither the aggressive antics of the queer monsters nor the hectic scenes of natural phenomena succeed in sharpening the obscure point of the highly coloured story. Hal Roach, the producer, is definitely more effective in his lighter moods. Title and star novelty booking mainly for the unsophisticated.

Story.—Tumak, a tough young hunter of the Rock tribe, has a set-to with his father, Akhoba, leader of the tribe, and is knocked for six. When he wakes up he finds himself in the arms of Loana, well-brought up daughter of the leader of the neighbouring Shell tribe. Loana teaches Tumak manners, and shows him that a spear is a more effective weapon than a staff, Tumak is an apt pupil, and in the process of time he makes for home and becomes leader of his own tribe. Loana accompanies him, but in a subsequent earthquake and volcanic eruption she is temporarily lost and returns to her tribe. An attack by a giant dimosaur adds to their troubles, but in the end the hitherto hostile tribes decide to bury the hatchet and love presumably reigns supreme.

Acting.—Victor Mature (who, incidentally, is the only male member of either tribe to possess a razor, Carole Landis and Lon Chaney, Jun., are the leading players, but none looks particularly happy in the austere garb of the draughty period.

Production.—The story, told in retrospect, apparently sets out to show that times and customs change, but the way of a man with a maid remains the same. It also hints that environment has always exercised a powerful influence on manners and character. The set-up opens with possibilities, but "The Lost World" trimmings are, apart from impressive scenes of a volcano in eruption, too studio to allow the novel combination of ideas to be convincingly developed. It ends by being unintentionally parody and pantomime. More's the pity it's got an "A" certificate.

Points of Appeal.—Title, star and novelty values.

Arizona Bound

Pathé. American (U). Directed by Spencer G. Bennett. Featuring Buck Jones, Tim McCoy and Raymond Hatton. 5,133 *feet. Release not fixed.*

STRAIGHTFORWARD period outdoor comedy melodrama, describing how three staunch comrades of the West defeat a ruthless crook's plot to rob a girl stagecoach owner of her franchise. The tale is not new, but fast action and characterisation are put before music and song. Its wholesome virility, underlined by picturesque scenery, makes it a sound Western. Useful support.

Story.—Buck Roberts, a former U.S. marshal, picks up his badge and gun when he learns that Ruth Masters, pretty owner of a stagecoach line, is being victimised by crooked men. He collaborates with Joe Brook, Ruth's fiance, and soon learns that Steve Hopkins, unscrupulous owner of the local saloon, is after Ruth's franchise. Sandy Hopkins, cheery old-timer, and Tim McCall, a lovable but straight-dealing fellow in clerical garb, come in on Buck's side. Taggart underestimates the opposition, but pays the penalty and is tricked into disclosing his evil hand. The boys then go their way and Ruth and Joe presumably marry.

Acting.—Buck Jones, Tim McCoy and Raymond Hatton are a sound team, as Buck, Tim and Sandy, and Luana Walters lends a useful supporting cast as Ruth.

Production.—The treatment reverts to the days when cowboys and not crooners were Western heroes, and the return to the robust technique that established outdoor melodrama is all to the good. The action never flags, the romantic angle is clean and the scenery improves with every scene. In short, a watertight Western.

Points of Appeal.—Clean cut story, hearty action, robust and versatile characterisation and popular stars.

The Man Without a Conscience

Pathé. American (A). Directed by Edgar G. Ulmer. Featuring Ricardo Cortez, Jean Parker and Emmett Lynn. 5,700 *feet. Release not fixed.*

HARD-HITTING gangster melodrama, built around the machinations of a ruthless, inhibited megolomaniac. There is an attempt to liken the evil leading character to the modern dictator, but its dramatic punch lies in its robust surface action rather than its psychological implications. Title and star values are good, and the exciting, morally correct climax is showmanlike. Good general programmer.

Story.—Alexander Cæsar Martin, a ruthless gangster known as "The Ghost," has a couple of lucky escapes from death, and his undeserved fortune goes to his head. He determines to get to the top at all costs and starts off by forcing Pop Bronson, cringing ex-convict owner of an Arizona snack bar, to use his premises to hide stolen tyres.

Julie, Pop's courageous and high-spirited daughter, is in love with Bob Lord, a lieutenant in the U.S. Army, but Martin covets her and employs blackmail to press his suite. Happily, Bob gets wise, but before he can do anything, Big Charlie, a rival gangster, gets cracking. A subsequent showdown sees the end of Martin and Pop and the beginning of a new life for Julie and Bob.

Acting.—Ricardo Cortez is quite well cast as Martin, Emmett Lynn is convincing as the craven Pop, and Jean Parker and William Marshall are adequate as the lovers.

Production.—The staging, which includes elegant nightclub sequences and picturesque Arizona exteriors, is as sound as the story, but the by-play, which attempts to draw analogies between the central character and Hitler, is, at times, a little pretentious. Nevertheless, the whole is impressive and exciting "crime does not pay."

Points of Appeal.—Strong story, resourceful direction, good characterisation, effective technical presentation, good title and star values.

Undercover Man

United Artists. American (U). Directed by Leslie Selander. Featuring William Boyd, Andy Clyde and Jay Kirby. 5,162 *feet. Release date not fixed.*

OUTDOOR comedy melodrama, the latest, but by no means the best, of the Hopalong Cassidy series, telling how the well-known Westerner and his two pals, Breezy and California, defeat a plot, hatched by rustlers, to stir up trouble on the Mexican border. The originality and plausibility is accentuated by tedious padding. Star and series Western booking for the unsophisticated.

Story.—Tomas Gonzales, a respectable Mexican ranchowner, is victimised by bandits operating both sides of the border. Hopalong Cassidy, a roving Westerner, and his henchmen, Breezy and California, are sent to investigate. Ed Carson, the man behind the trouble, retaliates by causing Hopalong and Gonzales to become suspicious of each other. Carson's fantastic plan involves Donna Louise, governess to Gonzales' daughter, but in the end Hopalong gets his man.

Acting.—William Boyd, Andy Clyde and Jay Kirby are sound as Hopalong, California and Breezy, and Antonio Moreno is adequate as Gonzales, but Nora Lane gets a bad break as the unhappy Donna Louise.

Production.—The tale is very cumbersome and its awkward gait complicates its development without adding to its thrills. Picturesque period locale and star and series values are its most conspicuous attributes.

Points of Appeal.—Conventional, if involved, story, popular cast, good production qualities, schoolboy angle and series values.

Jacaré

U.A. American (U). Presented by Frank Buck. Featuring James M. Donaldson and Miguel Rojinsky. 5,881 *feet. Release not fixed.*

ACTUALLY, Frank (Bring 'em Back Alive) Buck is not featured in this picture of animal trapping in the jungles of the Amazon. He, however, has done the narration, which is interesting and informative. There is a wide variety of wild animals shown and a thrill or two.

The jungle scenery, too, is interesting and well presented.

Production.—Starting a little tamely, the picture is quite well knit in continuity and depicts the adventures of Donaldson, a young zoologist, and Miguel Rojinsky, a seasoned hunter, in the jungles bordering the Amazon. They start from Belem, an Amazon river port, which is picturesquely and interestingly described. Working up river, they capture various kinds of animals. The further the safari continues the more dangerous it becomes. Donaldson has a fight with a python and is rescued just in time.

There are also fights between a water-buffalo and an alligator, and between the former and a jaguar which is captured—as, indeed, is the water-buffalo. The climax comes when the hunters enter the Jacaré country, where the waters are infested with fierce alligators.

Two of these are ingeniously captured, and once Donaldson has a fight with one, in the water, which he succeeds in knifing.

Points of Appeal. — Very good animal interest and travel appeal. Some thrills.

The Spider Returns

Columbia. American (A). Directed by James W. Horne. Featuring Warren Hull, Mary Ainslee and Dave O'Brien. 7,724 *feet. Release not fixed.*

HEARTY espionage melodrama, a condensed serial, describing a ding-dong battle of brawn and brains between a private investigator and the mysterious head of a ruthless sabotage ring. The story, character and treatment are 1913 rather than 1943, but the entertainment is, nevertheless, good money's worth for chapter play addicts. Reliable thick-ear support for the industrial masses.

Story.—Dick Wentworth, a private detective known and feared by the underworld as "The Spider," wages war on the mysterious head of a sabotage ring known as "The Gargoyle." He takes a beating in nearly every round, but, true to tradition, he traps his quarry in the end. Romance is, as usual, the reward of victory. **Acting.**—Warren Hull, Mary Ainslee, Dave O'Brien and a host of other experienced players never let up in the principal rôles.

Production.—The picture is proof that serials are better in small doses, but, although its spectacular thrills pile up too rapidly to contribute to credibility, none can complain of monotony. The reverse is very definitely the case. Crowded action is the film's open sesame to industrial and, in spite of its "A" certificate, juvenile appeal.

Points of Appeal.—Topicality, fast and exuberant action, crowded catalogue of thrills and good titles.

SHORTS OF THE WEEK REVIEWED

GENERAL F.D.

BACK TO THE LAND. British (U). 1,643 *feet. Release not fixed.*—Interest short giving a survey of agricultural developments in England, Spain and Portugal. Photography good, but continuity scrappy. Fair fill-up.

BIRTH OF DEMOCRACY. American (U). 903 *feet. Release not fixed.*—Interest featurette taking the form of a visit to the home and shrine of Thomas Jefferson, father of Democracy. Subject treated with intelligence and showmanship. Very good general fill-up.

ARSENAL OF MIGHT. American (U). 924 *feet. Release not fixed.*—Crowded industrial featurette showing America's 'plane, tank and gun factories working all out for victory. Treatment slick and detail authentic. Good general fill-up.

CALL OF THE SEA. American (U). 807 *feet. Release not fixed.*—Interest short illustrating life at Gloucester, a famous and picturesque American fishing village. Commentary and photography good. Sound general fill-up.

DOUBLE TALK GIRL. American (U). 831 *feet. Release not fixed.*—Magazine short presented on "Stranger Than Fiction" lines. Items quite well varied and technical qualities adequate. Average fill-up for most halls.

HUMAN SAIL BOAT. American (U). 817 *feet. Release not fixed.*—Magazine short, also presented on "Stranger Than Fiction" lines. Items not particularly exciting, but technical presentation sound. Useable fill-up.

M-G-M

†*PICTURESQUE PATZCUARO (Fitzpatrick Traveltalk). American (U).* 835 *feet. Release not fixed.*—Fine scenic effects in Technicolor of a beautiful lake and its surroundings in Mexico. The customs of the natives of the cities and villages on its shores are also interestingly shown. Very good of its type.

MIGHTY LAK A GOAT (Our Gang). American (A). 873 *feet. Release not fixed.*—Not a very good example of the "Our Gang" comedies. The kids get covered with some very smelly chemical, and the picture shows its effect on a kinema audience and various people. Fair popular hall short.

MADERO OF MEXICO (Passing Parade). American (U). 979 *feet. Release not fixed.*—The story of the man who freed Mexico from the oppression of the wealthy landowners. It is interestingly and well put over with pointed commentary. Very good short item.

CALLING ALL PAS (Pete Smith Speciality). American (U). 823 *feet. Release not fixed.*—The trials and tribulations of a young couple with their first baby. Quite amusing; it has a particularly good feminine appeal.

†*GLIMPSES OF ONTARIO (Fitzpatrick Traveltalk). American (U).* 803 *feet. Release not fixed.*—Picturesque travelogue in Technicolor of Ontario and Ottawa. Good general short.

KEEP 'EM SAILING (Crime Does Not Pay). American (A). 1,803 *feet. Release not fixed.*—Well devised and acted story which shows how sabotage takes place in American docks. There is a good deal of excitement in the tracking down of the enemy agents. Very good featurette.

†*THE PEOPLE'S LAND. British (U).* 975 *feet. Release not fixed.*—Some lovely shots of the English countryside showing beauty spots in various parts of the country that have been acquired for the nation. It is in Technicolor and makes an attractive short for any hall.

†*MODERN MEXICO CITY (Fitzpatrick Traveltalk). American (U).* 859 *feet.*—Technicolor travelogue which gives one a very good idea of the beauty and size of Mexico City. Good short item.

PARAMOUNT

MACFARLANE TWINS' ORCHESTRA. American (U). 826 *feet. Release April* 5.—Slight departure from the usual jazz band musical, for added to the vocal portion there is a reversion to community singing with their time ball and screened words.

PIP EYE, PUP EYE, POOP EYE AND PEEP EYE. American (U). 574 *feet. Release date April* 26.—Another Pop Eye episode in the training of his four nephews, where a diet of spinach enables the youngsters to get their mentor just where they want him, much to the discomfort of Pop Eye and the hilarity of the audience. Great for the juveniles.

IN SOUTH AMERICA (Speaking of Animals). American (U). 914 *feet. Release date July* 19.—The jungle of the Amazon with birds and beasts in their natural element and then at a Zoo in Brazil, where they are apparently not only trained to captivity but taught to talk.

TIMBER ATHLETES. American (U). 853 *feet. Release date July* 26.—Life and work in the big timber country with the various uses to which wood is selected for the tools of sport. Well worth a place in any programme.

RKO-RADIO

†*DER FUEHRER'S FACE (Donald Duck). American (U).* 722 *feet. Release April* 12.—The tuneful topical song which became so popular has been seized upon by Walt Disney as the basis of the latest Donald Duck. This one brings a continuous sequence of quiet chuckles from those old enough to appreciate the satirical issues of Donald's nightmare during which period he slaves as a munition worker in a Nazi factory fusing shells as they pass in endless procession, occasionally accompanied by portraits of the Fuehrer. Donald's endeavours to "heil" and screw fuses home at the same time, his breakfast of sawdust bread, seasoned with a few squirts of ham and eggs flavouring, and other high spots, are packed into this few minutes of concentrated Disney humour. The youngsters may be disappointed, but their elders will laugh over it for hours after the show is over.

20th CENTURY-FOX

WINGS OF DEFENCE. American (U). One reel. Release not fixed.—Interest short describing the exacting and spectacular training of American Navy flyers. Treatment slick, commentary pungent and photography excellent. Sound general fill-up.

GUARDIANS OF THE SEA. American (U). One reel. Release not fixed.—Interest short illustrating the many important and hazardous duties of America's coastguards. Presentation both thorough and compact, commentary smooth and photography first class. Sound general fill-up.

SETTING THE PACE. American (U). One reel. Release not fixed.—Sporting interest featurette covering a visit to the picturesque Kentucky headquarters of America's most famous trotting horses. Photography very good, scenery delightful and track thrills well-timed. Good general fill-up.

†In Colour.

SURE IT'S BIG...LOOK

WARN

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A HAL B. WALLIS PRODUCTION

JACK L. WARNER
Executive Producer

YANKEE DOODLE DAND
WASHINGTON SLEPT

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R-BROS

Now red hot for release straight from 3 sensational months at Warner Theatre. Unparalleled showmanship turns front-page news into record queues!

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ACROSS THE PACIFIC! DESPERATE JOURNEY! GEORGE
RE! Next → AIR FORCE! NOW, VOYAGER! GENTLEMAN JIM!

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period January 11, 1943, to February 11, 1943. Films, the names of which appear in italics, are parts of a series (or serials)

BRITISH

Title of Film.	Registered by.	Maker's name.	Length. (feet)	No.
JANUARY 16.				
Pathe Pictorial Nos. 352/364 (series): *Pathe Pictorial No.*355	Pathe	Pathe	830	Br./R.6028
JANUARY 18.				
Fisher-Folk of Northumbria.	Paramount ..	Beaumont Productions.	1,850	B./R.6031
JANUARY 20.				
A Queen is Born ..	G.F.D.	G.B. Inst. ..	1,687	Br./R.6032
The B.B.C. Brains Trust	Anglo-American	Strand Film ..	3,065	Br./E.6037
JANUARY 21.				
Light Up and See ..	Columbia ..	British Foundation.	1,807	Br./R.6038
Looking Around ..	.. .. ..	.. ..	1,593	Br./R.6039
JANUARY 22.				
Vanishing Wild ..	20th Century-Fox.	Associated Independent Producers.	821	Br./R.6052
Next Stop New York..	.. ..	.. ..	1,662	Br./R.6053
The Soho Murders ..	.. ..	British Foundation.	1,572	Br./R.6054
JANUARY 23.				
Passing Events ..	Columbia ..	B.S. Prod. ..	1,486	Br./R.6058
JANUARY 26.				
Malta G.C.	Warner ..	Crown Film Unit.	1821	Br./E.6070
JANUARY 27.				
Pathe Pictorial Nos. 352/364 (series) *Pathe Pictorial No.* 356.	Pathe	Pathe	875	Br./R.6071
JANUARY 29.				
Spey Salmon	A.B.F.D. ..	Byron Pictures	958	Br./R.6075
Into Battle, No. 2—Invincible.	N.S.S. Prod. ..	British Movietonews.	1,244	Br./E.6077
FEBRUARY 1.				
Scottish Mazurka ..	M-G-M.. ..	Seven-League Prod.	1,690	Br./R.6078
Learning to Live ..	.. ..	Merton Park Studios.	1,263	Br./R.6079
FEBRUARY 8.				
It's That Man Again ..	Paramount ..	Gainsborough..	7,540	Br./Dr. 6111
FEBRUARY 10.				
Operational Height ..	Butcher's ..	R.A.F. Film Prod.	3,010	Br./E. 6112
The Parrot Remembers	.. ..	Associated Independent Producers.	3,282	Br./E. 6113
By Rocks and Marsh	G.F.D... ..	G.-B. Inst. ..	1,694	Br./R. 6114
Birds of a Feather ..	.. ..	British Foundation.	1,476	Br./R. 6115
FEBRUARY 11.				
The Mask of Nippon ..	United Artists	National Film Board of Canada.	1,804	Br./E. 6122
Nine Men	..	Ealing Studios	6,100	Br./Dr. 6124

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JANUARY 14.				
Casablanca	Warner	Warner	9,225	F. 6026
Beyond the Line of Duty	,, ...	,, ...	1,944	F. 6027
JANUARY 16.				
Lady Bodyguard ..	Paramount ..	Paramount ..	6,339	F. 6029
Speaking of Animals in the Circus.	,, ...	,, ...	804	F. 6030
JANUARY 20.				
Canadian Patrol ..	G.F.D.	Universal ..	832	F. 6033
Crater City	,, ...	,, ...	863	F. 6034
Master Carver ..	,, ...	,, ...	853	F. 6035
Tom Thumb Church ..	,, ...	,, ...	837	F. 6036
JANUARY 21.				
A Man's World ..	Columbia ..	Columbia ..	5,621	F. 6040
Stand by all Networks	,, ...	,, ...	5,837	F. 6041
The Daring Young Man	,, ...	,, ...	6,544	F. 6042
Community Sing No. 51	,, ...	,, ...	812	F. 6043
What's the Matador ..	,, ...	,, ...	1,466	F. 6044
A Battle for a Bottle	,, ...	,, ...	591	F. 6045
Tennis Rhythm ..	,, ...	,, ...	845	F. 6046
Oddities	,, ...	,, ...	891	F. 6047
Screen Snapshots No.105	,, ...	,, ...	797	F. 6048
Trotting Kings ..	,, ...	,, ...	980	F. 6049
Fit to Fight	,, ...	,, ...	962	F. 6050
The Anchor	,, ...	,, ...	5,200	F. 6051
JANUARY 22.				
Filming Big Thrills ..	20th Century-Fox	20th Century-Fox	848	F. 6055
Filming Nature's Wonders.	,, ...	,, ...	800	F. 6056
Springtime in the Rockies.	,, ...	,, ...	8,170	F. 6057
JANUARY 23.				
You Were Never Lovelier.	Columbia ..	Columbia ..	8,750	F. 6059
Kitchen Quiz No. 2 ..	,, ...	,, ...	1,442	F. 6060
Community Sing No. 52	,, ...	,, ...	928	F. 6061
How Spry I Am ..	,, ...	,, ...	1,632	F. 6062
Wolf Chases Pigs ..	,, ...	,, ...	653	F. 6063
Journey to Denali ..	,, ...	,, ...	923	F. 6064
False Clues	Columbia (British)	,, ...	5,402	F. 6065
Ice Capades Revue ..	British Lion ..	Republic Productions.	7,163	F. 6066
JANUARY 26.				
Dr. Gillespie's New Assistant.	M-G-M	M-G-M	7,897	F.6067
Arabian Nights ..	G.F.D.	Universal Pictures.	7,650	F.6 8
Hatteras Honkers ..	Warner	Warner	786	F. 6
JANUARY 27.				
That Other Woman ..	20th Century-Fox	20th Century-Fox	6,850	F. 607
Manila Calling.. ..	,, ..	,, ..	7,257	F. 607
JANUARY 29.				
Moon and Sixpence ..	United Artists ..	A. David, L. Loew and Albert Lewin Inc.	7,976	F. 607
Teach Your Dog Tricks	A.B.F.D... ..	E. W. Hammons	885	F. 6075
FEBRUARY 1.				
The Greatest Gift ..	M-G-M	M-G-M	980	F. 6080
The Film That Was Lost	,, ..	,, ..	860	F. 6081
Famous Boners ..	,, ..	,, ..	913	F. 6082
The "Bowling Alley-Cat."	,, ..	,, ..	719	F. 6083
Bats in the Belfry ..	,, ..	,, ..	629	F. 6084
Listen Boys!	,, ..	,, ..	984	F. 608
FEBRUARY 3.				
Last Command ..	Pathe	Producers Releasing Corp.	5,846	F. 6086
A Night for Crime ..	,, ..	,, ..	6,676	F. 6087
Jungle Siren	,, ..	,, ..	5,988	F. 6088
Phantom Killer ..	,, ..	Monogram ..	5,483	F. 6089
FEBRUARY 5.				
Mail Trouble	RKO-Radio ..	RKO-Radio ..	1,667	F. 6090
Two for the Money ..	,, ..	,, ..	1,555	F. 6091
Dear Deer	,, ..	,, ..	1,547	F. 6092
Picture People.. ..	,, ..	Pathe	914	F. 6093
Jerry Wald and His Orchestra.	,, ..	,, ..	830	F. 6094
Johnny Long and His Orchestra.	,, ..	,, ..	779	F. 6095
Public Sport No. 1 ..	,, ..	,, ..	846	F. 6096
Byron Nelson	,, ..	,, ..	728	F. 6097
Polo Pony	,, ..	,, ..	792	F. 6098
Record Breakers ..	,, ..	,, ..	777	F. 6099
Touchdown Tars ..	,, ..	,, ..	762	F. 6100
Winter Setting ..	,, ..	,, ..	745	F. 6101
Ray McKinley and His Orchestra.	,, ..	,, ..	697	F. 6102
Dick Stabile and His Orchestra.	,, ..	,, ..	759	F. 6103
FEBRUARY 6.				
The Lido Mystery ..	Columbia ..	Columbia ..	5,743	F. 6104
Lucky Legs	,, ..	,, ..	5,783	F. 6105
Screen Snapshots, No. 106.	,, ..	,, ..	813	F. 6106
Ted Powell 1280 Club..	,, ..	,, ..	887	F. 6107
Bulldog and the Baby	,, ..	,, ..	609	F. 6108
FEBRUARY 8.				
Happy Go Lucky ..	Paramount ..	Paramount ..	7,302	F. 6109
Immortal Sergeant ..	20th Century-Fox	20th Century-Fox	8,163	F. 6110
FEBRUARY 10.				
Chasin' the Blues ..	G.F.D.	Universal Pictures	1,350	F. 6116
Mysterious Fountain of Health.	,, ...	,, ...	794	F. 6117
Jail Hostess	,, ...	,, ...	817	F. 611
Riders of Death Valley(serial):				
Ep. 1. *Death Marks the Trail.*	,, ...	,, ...	1,792	F. 611
Ep. 2. *The Menacing Herd.*	,, ...	,, ...	1,704	F. 612
Ep. 3. *The Plunge of Peril.*	,, ...	,, ...	1,738	F. 612
FEBRUARY 11.				
Calaboose	United Artists ..	Hal Roach Studios	4,057	F. 612

The registration number of the film "Malta G.C.," registered on January 26, 194 should read Br./R. 6070.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—Dr. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—Tr. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

ARLEN TO WRITE FOR M-G-M

MICHAEL ARLEN has arrived in Hollywood to write the screen play of Metro-Goldwyn-Mayer's "Starlight," from the original story by Jacques Thiery.

For the past ten months the famous British author has been in New York, where he was invalided after suffering injuries as a defence worker in London and Coventry. Arthur Hornblow, Jun., who will produce the film, met Arlen while in New York recently and found him interested in writing for the screen. Arlen's last visit to Hollywood was in 1924.

Although such novels as "The Green Hat" and "Mayfair" brought him world fame, "Starlight" will be Arlen's first effort at writing a screen play.

As Themselves

There seems to be a current phase of introducing into films famous Hollywood personalities as themselves. In a current M-G-M production, "The Youngest Profession," we shall see William Powell and Robert Taylor as guest stars.

The story concerns a vast portion of the juvenile public, who are avid autograph seekers. Virginia, as the president of the "Guiding Stars Club," an organisation of girls dedicated to celebrity worshipping, meets Powell as he arrives in New York's Grand Central Station. He is her screen idol, and the lengths to which she goes in order to obtain his autograph lead to a series of hilarious situations. The film is being directed by Eddie Buzzell and produced by B. F. Zeidman.

Penitentiary Background

With the grim walls of a penitentiary as a background, Lionel Barrymore, Van Johnson and Keye Luke started a new medical mystery adventure recently with "Dr. Gillespie's Criminal Case," latest in the series.

Opening scenes, with three doctors entering a prison to prove one of its inmates insane, start an action-jammed story in which a sensational jail-break, a dramatic battle of two doctors and a nurse against an epidemic, in which they are locked in with the victims until they conquer the disease, and other dramatic highlights mingle with comedy.

Donna Reed, who played Marcia Bradburn in "Calling Dr. Gillespie," again plays the fiancée of the demented murderer; Van Johnson and Keye Luke play the two younger assistants of the veteran diagnostician; and glamour is provided by Marilyn Maxwell, as the sweetheart of Johnson. John Craven, son of veteran stage star Frank Craven, plays the "problem patient," and Alma Kruger, Walter Kingsford, Marie Blake and others of the regular favourites in the series appear.

Willis Goldbeck, who made his debut as a director with "Dr. Gillespie's New Assistant," is directing the latest picture. Henry O'Neill, Robert Emmett O'Connor and others are among the principals.

The Danilo Cinema Companies have recently collected over £1,000 at their cinemas in Birmingham and the Midlands for the Services' War Injuries Plastic Surgery Fund. This sum exceeds their target, which was £1,000, and are the first collections for this worthy fund in the Midlands.

Contributions from the Sunday opening of Margate kinemas last year amounted to £154.

Herbert Marshall and Fred MacMurray in a scene from FLIGHT FOR FREEDOM (RKO-Radio)

TWO IMPORTANT WARNER SUBJECTS

Bette Davis' Fine Performance

THE increased production standards that Jack L. Warner has set by putting available talent and materials to their most advantageous use are emphasised in two important pictures to be seen by the Trade shortly.

They are "Now, Voyager," a strongly dramatic vehicle for Bette Davis and Paul Henreid, in which star power and story values are balanced with brilliant results; and "Gentleman Jim," reproducing the lush colours of San Francisco 50 years ago when James J. Corbett and John L. Sullivan were giants. Errol Flynn and Alexis Smith are starred in "Gentleman Jim." In both pictures the supporting cast is of stellar calibre with such names as Claude Rains, Alan Hale, Bonita Granville, Ilka Chase, Gladys Cooper, John Loder and Jack Carson.

Both films will be Trade shown at Studio One.

Thursday, April 1, at 10.30 a.m., "**Now, Voyager.**"

Friday, April 2, at 10.30 a.m., "**Gentleman Jim.**"

Bette's Metamorphosis

"Now, Voyager" comes here with a big reputation from New York, where it ran for two months at the Hollywood Theatre as one of the four big attractions that house has played, others being "Yankee Doodle Dandy," "Casablanca," and now "Air Force." Critics agreed that Miss Davis gives a magnificent performance even for her. She portrays a young girl of twenty whose first love affair is ruthlessly broken up by his tyrannical mother; then a woman of twenty-eight who looks forty, dowdy, neglected, a psychological case as the result of her mother's rule. Her eventual emergence as a lady of charm and fashion provides character contrast in which Miss Davis revels.

As her romantic opposite is Paul Henreid, who is now scoring in "Casablanca," Claude Rains is the psychiatrist called in to help the girl. The role of the mother is played with superb realism by Gladys Cooper. Irving Rapper directed. The story was adapted from the novel by Olive Higgins Prouty.

Champ of Former Days

The days of the bustle, the stiff collar, striped silk shirts, bowler hats—and James J. Corbett, first heavyweight champion of the world under Queensberry rules are recreated in "Gentleman Jim." It tells the story of Corbett's life, which is high-lighted by a re-enactment of the new classic John L. Sullivan-Corbett fight in New Orleans on September 7, 1892.

Co-starring Errol Flynn and Alexis Smith, the picture includes Jack Carson, Alan Hale, John Loder, William Frawley, Minor Watson and Ward Bond as John L. in its supporting cast. Raoul Walsh directed.

The story starts with Corbett, a San Francisco bank clerk, who, winning an exhibition bout, begins his professional career. After spectacular wins over leading fighters of the period, he meets the mighty John L. and gains the heavyweight crown.

Appeal for Midland C.T.B.F.

S. YORKS CHARITY COLLECTIONS

A committee of Sheffield, Rotherham and Doncaster exhibitors has been meeting to consider the question of charity collections in local houses, and it has been decided to recommend restricting the number in future to no more than six in a year.

Because of varying customs in the different towns, some difficulty cropped up, but by mutual agreement this can be overcome. Two which are to be general in all kinemas are the Poppy Day appeal and the C.E.A.'s Prisoners of War appeal. Rotherham houses have always supported the N.S.P.C.C., and this will be substituted for the Alexander Rose Day, which will be one of Sheffield's allocations. Others are the National Institute for the Blind and Lifeboat Day.

The sixth is to be left blank for any deserving cause which might arise during the year.

Medway Towns Ball

"An unqualified success" was the unanimous verdict of those present at the initial ball of the recently formed Medway Towns Entertainment Managers' Association at the Sun Hotel, Chatham, on St. Patrick's night.

Two bands alternated for dancing and proved extremely popular. During the evening a competition was conducted in aid of the Mayor of Chatham's Aid to China Fund, the prize for which was a bottle of whisky. The sum of £10 was handed to the Mayor, who thanked the promoters for the gift.

Among the guests was D. Shave, who was at one time the popular manager of the Regent Theatre before he went to the London area. He received a great welcome from many old friends.

L. Stevens (National) and J. Endacott (Regent) were M.C.s, and the committee comprised Messrs. Stevens, J. Endacott, C. Collings (Picture House), R. S. Barrie (Empire), A. Warner Bennett (Hippodrome), and C. J. Raphael (Grand).

By a majority, Bath licensing justices on Friday granted permission for the opening of the four kinemas in the city on Good Friday.

Capt. Clift and the Convalescent Home

Capt. S. W. Clift, Chairman of the Birmingham and Midland Trade Benevolent Fund, has just issued another special appeal in connection with the scheme to establish a Midland Convalescent and Rest Home. He recalls that a year ago a campaign was launched to obtain £20,000 for this purpose, and points out that the committee have undertaken that the scheme should not be put into operation even after the war, until every possible claim which might arise from employees, late employees, and their dependents have been fully provided for.

He reminds exhibitors that May 2 has been set aside as "Cinema Day" for this special appeal, and appeals to all independent exhibitors in the area covered by the Fund to join in that effort.

In conclusion, he adds "You may be interested to know that at the present time the sum of £8,043 has been reached towards our goal of £20,000."

Branch Manager's Dilemma

"A case where the Ministry give something with one hand, and take it back with the other," was the comment of J. P. Bonney at Southport, on March 17, defending David M. Balsham, Harrogate Road, Leeds, branch manager for a film comporation, fined 20s. for travelling by car when he could have gone by train.

He travelled by car from Liverpool to Southport, calling at a Freshfield kinema en route, and staying at Southport overnight before going on to North Lancashire areas.

Mr. Bonney said defendant had come to the conclusion it was impossible to go anywhere not served by public transport. Consequently he had sold his car at a loss of £100.

The Bench expressed sympathy with Balsham, and said the fine was a nominal one.

Monogram plans 24 features and 16 Westerns next season, in view of the increased production budgets; this compares with 32 of each made during current season.

TWICKENHAM FILM STUDIO ASSETS

High Court Echo of Liquidation

IN the Chancery Division, on March 23, before Mr. Justice Uthwatt, J. F. Bowyer, appearing for the plaintiffs in an action by Twickenham Film Studios, Ltd., against Twickenham Film Distributors, Ltd., William Benjamin Cullen and Ambassador Film Productions, Ltd., moved for an injunction to restrain the defendants from exploiting certain films belonging to the plaintiff company and for an order on the last-named defendants to deliver up the negatives and prints of the films in question to the plaintiffs.

K. E. Shelley, K.C., said he appeared for Ambassador Film Productions, Ltd., who were prepared to do anything they could to expedite the trial of the action. The position of his clients was that pursuant to a contract made between the plaintiffs and the first defendants, the Ambassador Company had entered into a contract with Twickenham Film Distributors, as sub-licensees, to exploit these films, and there were, in fact, 100 contracts in being at the moment. If an interlocutory injunction were granted it would land his clients in thousands of pounds of damages. Therefore, it was not a case for interlocutory relief.

W. Hunt, for the first two defendants, said he would also agree to a speedy trial of the action.

Mr. Bowyer said he was instructed to move for the injunction, as the matter was urgent. In May, 1935, Twickenham Film Studios entered into an agreement with Twickenham Film Distributors, under which plaintiffs agreed to produce a number of films and to appoint the distributor company as their sole agents for seven years to exploit the films. The period of agency for each film was seven years from the date of the London Trade shows of the films. Five films, amongst others, were produced by the plaintiffs, and they were entitled "Scrooge," "The Last Journey," "Private Secretary," "A Fire has been Arranged," and "She Shall Have Music." The Trade shows were in the autumn of 1935, so that the seven-year period expired in 1942. Plaintiffs wished to stop further contracts being entered into with the third defendants, as the period of exploitation had expired. The Ambassador Company had no right to deal with the films at all in 1943. What had happened was that, due to a mistake or muddle of some sort in 1940, the first defendants entered into an agreement with the Ambassador Company to exploit the films for periods which exceeded those which the distributing company had power to grant. There was no question of fraud or unfair dealing, and it was clear that, by a mistake, which was admitted, the distributing company had miscalculated the period during which they could grant licences, and they were prepared to do what they could to put the matter right. There was evidence in support of the motion

Continued at foot of column 4

Labour Camp officers prepare to flog Bonita Granville for trying to escape. A scene in HITLER'S CHILDREN (RKO-Radio)

Continued from page 3

GOVERNMENT PLAN TO ECONOMISE RAW-STOCK

consumption during 1942, the first period of allocation being from April 8 to August 14, 1943. This allocation will be 40 per cent. of the footage used in 1942, minus the footage which he acquired from the laboratories between February 15 and April 8 (thus covering a six months' period, February 15 to August 14).

Any renter having film which he is unable to make use of may surrender this to the Board of Trade for redistribution on an equitable basis approved by the Board of Trade.

Adjustment of allocation is allowed for where transfer of product from one renter to another takes place.

Carry-over of an unused portion of an allocation from the first period to the second is allowed, but no new allocation can be anticipated without the permission of the Board.

Sub-standard

Credit titles are not interfered with; trailers (and probably advertisement films) are dealt with as the basis of renters cut; sub-standard film is affected by the Order in the manner applied to 35 mm.

Newsreels

Allocations to newsreels will be made globally, and distribution made by agreement. Such agreed schedule is to be approved by the Board, which will issue licences to individual companies.

Film Production

Specific allocations will be established for each film and will be related to the producer's estimate of the total labour costs of the production. They will cover all film required for the production, whether positive or negative, picture or sound, from the stage of pre-production tests to the final show prints. Deliveries of negative will be charged against the appropriate allocation by the manufacturer who supplies the stock (or, alternatively, by the studio), and deliveries of rush prints, etc., will be similarly charged by the laboratories. Government Departments will not take out licences. Their consumption will be regularised and subject to scrutiny by a committee of the Ministry of Production.

Government Departments

Film supplied in the execution of an order placed by a Government Department is not covered by the Order; but all Departments have been enjoined to restrict their consumption of stock to the lowest possible minimum, and all uses of film by Departments are being closely scrutinised by the Ministry of Production. Commercial firms which require stock or prints for production or distribution of films sponsored by a Government Department will have to name the Department concerned and obtain that Department's permission before placing their orders. (See below under "Laboratories.")

Laboratories

Laboratories will require licences to acquire stock and supply prints, and will have to account to the Board of Trade for the stock which they consume, but their supplies of stock from the manufacturers will not be restricted. To enable the laboratories to charge all deliveries of prints (including deliveries of rush prints, etc., to the studios) against the appropriate firm or Government Department, the orderer will state at the time of placing his order either that he accepts the prints as a charge against his own allocation or that he has been authorised by a Department (which he must name) to cause the prints to be charged against the allocation of the Department.

Economy Supervision

To ensure that all necessary economy measures are taken as quickly as possible, and to enable timely decisions to be taken if it should be found that these measures are not yielding the expected results, the working of these arrangements will be supervised by the Board of Trade in consultation with the Industry. It is not intended to set up one single committee to cover all questions of stock economy. But small committees to handle particular questions will be convened as and when necessary, and will be composed of representatives of the sections of the Industry affected.

Sutton Manager's Fine Work for Charity

During the ten years E. C. H. Rowland has been manager of Surrey County Cinema, Sutton, he has raised thousands of pounds for various charities.

At the time of the Dunkirk evacuation he made an appeal on behalf of wounded soldiers and in less than a month collected over 50,000 cigarettes, as well as other gifts.

His appeals on behalf of war charities alone have brought in over £3,000, and a recent appeal for the Red Cross Prisoners of War Fund produced £256.

Mrs. Rowland has always assisted her husband in these charitable efforts.

FILM INDUSTRY WINS ITS WINGS

£2,000,000 Subscribed

Over £2,000,000 was subscribed by the kinema Industry to London's "Wings for Victory" week effort.

At the request of the Lord Mayor, representative personalities of the kinema Industry agreed to organise the Industry's drive. A strong committee, under the chairmanship of J. R. Rank, set up a six-figure target.

Throughout the period of the drive the whole committee with Mr. Rank at the head, exerted a high pressure to ensure success, and the figure finally reached is evidence both of the energy of the organisers and the patriotism of the film Industry.

Particularly noteworthy is the splendid enthusiasm of the American companies represented in this country; they contributed an amount of over £500,000—a very real example of their British sympathy and the solidarity of our two countries.

A.B.C. Golfing Circle has locked up its cash in War Savings Bonds.

TOUGH MEN OF TIMOR

British Movietone News

"The Men of Timor," the amazing newsreel story of a handful of Australians who defeated the Japs, comprises the entire Monday reel of British Movietone News. This record of one of the greatest stories of fortitude in this war shows how the Aussies, lost to the rest of the world, live with the help of natives on little other than tough venison and crocodiles, how they harass the Japs and eventually manage to make a wireless set from an amazing collection of parts plundered from Japs' cars, etc., and send out a message to Darwin. Australian guerillas are led by Captain Laidlaw.

Thursday's reel gives pictures from the Russian front showing the Voronesh offensive, and news from America include shots of the French fleet in U.S. ports, President Roosevelt's speech after the Casablanca conference with its references to China illustrated with pictures of Madame Chiang Kai-shek's visit to the U.S., and pictures of the Eighth Army on the Tunisian battle-front.

Continued from column 1

by the receiver of the plaintiff company appointed under two debentures.

Mr. Hunt said the plaintiff company was in liquidation.

Mr. Justice Uthwatt observed that in these circumstances a cross-undertaking in damages by the plaintiffs might be of no value. If defendants agreed to a speedy trial and would keep accounts pending the trial in respect of all matters arising under the contracts, it would not appear to be a case for interlocutory relief.

Mr. Bowyer said plaintiffs wished to enter into a contract, but they could not do so while the defendants' contracts were outstanding.

Mr. Justice Uthwatt said the best course was to proceed with the trial of the action.

Mr. Shelley said his clients would keep the necessary accounts, and Mr. Hunt said the first defendants disclaimed any rights in the matter, but they could pay over to plaintiffs any money received after the termination of their contract with plaintiffs.

His Lordship said the motion could stand over to the trial and there could be liberty to apply for an early trial.

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SAVE CELLULOID—AND BOREDOM!

By P. L. MANNOCK

FEATURE films must be shorter. The national need for husbanding celluloid must find part of its expression in a reduction in length of the majority of feature-length subjects made in this country. The Industry is already prepared to accept a reduction in theatre running time; and the logical sequence is the shorter programme. This is best achieved not by cutting out shorts and newsreels—thereby depriving a programme of its varied interest—but by saving time in the main picture, and it is my hope that the showmen may be persuaded to realise this.

What are the objections? I have been in showmen's offices when film travellers have been trying to get their pictures booked, and have heard pictures rejected, not on their intrinsic demerits as entertainment, but solely because they fall short of the desired 100 or 110 minutes. A golden opportunity for reform now coincides with a patriotic duty; and it is time to shed many of these rule-of-thumb theories.

IF it ever were true that the public insist on a full 3½ or 4 hours' bill, it is time to tell them they will find it cut down by half-an-hour. If this time can be saved on features they will have the same number of items, and will enjoy them none the less, for, make no mistake, the average long programme has for years included, on the average, from 10 to 15 minutes of sheer boredom, owing to spun-out stories. I deny that the public is in favour of length as such. This theory is just a delusion. Since 1935 films have been getting longer and longer. A large percentage of the audience, as a rule, grudges the time spent in sitting them out; and this must be more truer than ever with the limited leisure of war-workers to-day.

I have declared as a critic more than once that most feature films are too long. Over a period of 20 years, in fact, I can honestly say I have never once seen a film that was too short. The exigencies that face us to-day should create a demand for film stories free from padding. The British producer must be encouraged to supply them—and this can only come about if the exhibitor, anxious to keep his existing number of daily performances, is willing to show them.

MY suggestion, therefore, is that British feature films of 75 and 80 minutes "running time" should take the place of the 90-100 minute picture. This reduced footage was quite long enough in the silent film days, and satisfied us all in the first few years of talkies. If the Government ordered this reduction (which is, I fear, improbable) I would hail the decision with joy.

The immediate practical result would be a saving of celluloid, and a step towards the curtailment of excessively long programmes. What appeals to me just as much, however, is the fact that *the pictures themselves would unquestionably be improved.*

The film plots which cannot be adequately dealt with in an hour and 20 minutes are very few. What audience regards the 65-minute "Desert Victory" as too short? Why should an audience be supposed to resent a good fiction story of the same length? Hundreds of authors' stories, perfect in their length, are spoiled on the screen every year by being spun out. It is time that we cast aside this superstition of confusing length with merit. It may be a counsel of idealism, while Hollywood continues to shower over-long features upon us. But a little co-ordination between the British studio and the British showman would, on the lines I submit, be of genuine advantage, not only to them both, but also to the public.

WE are still making too many films with a war background. May I suggest that if we must have them, producers should "pipe down" on the almost general practice of presenting Nazis as obtuse, credulous nit-wits, for whom the most ordinary Briton is much more than a match?

I am all for piling ridicule as well as opprobrium upon our enemies, but to underrate their intelligence to the extent that we are doing on the screen is surely not the best national service we can perform? The public, however, it may be assumed, knows better in most cases. But the deliberate under-estimation of the foe is a contribution to complacency. If it is not, it simply adds to the unreality of the picture.

Continued at foot of next column

Gainsborough to Film Laval Drama

A remarkable study in characterisation by James Mason who is to play Pierre Laval in WOMAN OF FRANCE (Gainsborough)

A SERIES of pictures is to be produced by Joseph Somlo for Maurice Ostrer, commencing shortly with "Woman of France," a drama in which Pierre Laval, gauleiter of France, will be portrayed by James Mason.

This new Gainsborough subject is planned on a big scale and will be made at Shepherds Bush. R. J. Minney, distinguished author and playwright, has conceived the original screen story which covers the period from 1914 to the entry of the German Army into Unoccupied France last year.

The central characters are a French family who live next door to the Laval butcher shop in a village in the Auvergne. As the drama proceeds this family become the mirror in which are reflected the effects of the activities of their former village neighbour, Pierre Laval.

The portrayal of Laval will be James Mason's greatest screen chance since he entered films in 1935. He is a Huddersfield man, educated at Marlborough and Peterhouse, has an M.A. degree, is married to Pamela Kellino.

PAUL SOSKIN SCOOPS EPIC AIR SUBJECT

HAILED as the greatest work of writing brought forth by this war, "Signed With Their Honour," by James Aldridge, has been scooped against all bidders by Paul Soskin. The tremendous sweep of the action will necessitate two or three distinct units to film it, and Soskin hopes to be given the facilities to shoot simultaneously in England, North Africa and Hollywood. He is negotiating to secure the collaboration of a major American company, and thus was set the precedent of an Anglo-U.S. production.

"Signed With Their Honour" is a masterpiece of emotional expression and presents a superb and amazing picture of flying, loving, fighting, and is transcendent achievement in action. It is the epitome of the thoughts of the young men, with their hopes and their fears, as they wage the titanic battle of the world to-day, so that others shall survive in a new, sane, and enlightened world of peace and freedom.

There are at least six great rôles in the picture, for which Soskin is negotiating for the biggest box-office names here and in Hollywood. He will produce this brilliant subject in epic stature as a memorial to those who are fighting for the world to-day and of to-morrow.

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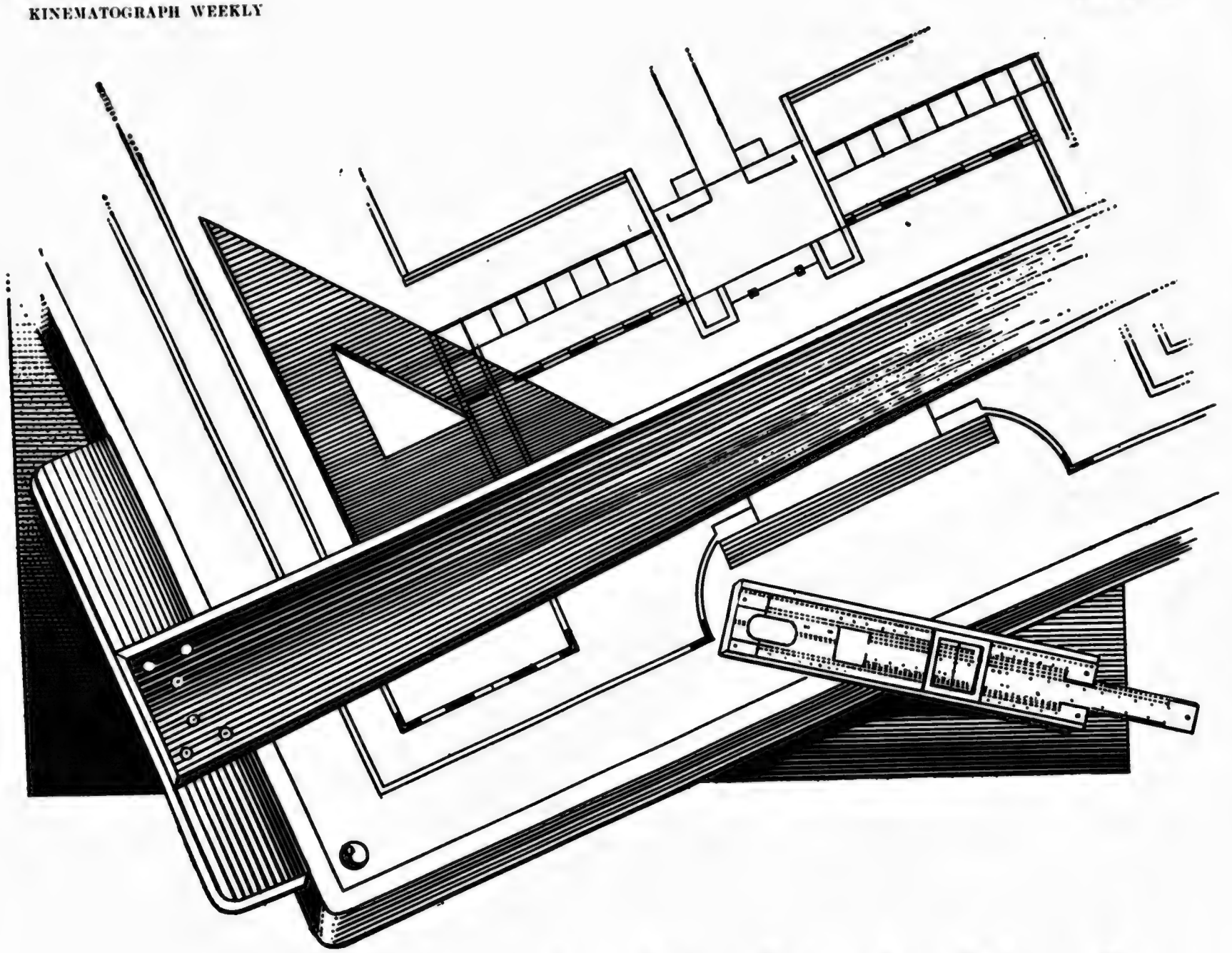

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REALISM IN ELVEY'S NURSING FILM

WITH the co-operation of experts from a leading London hospital and nurses actually taking part in some of the scenes, it was possible to handle last week's sequences in the Two Cities' film of the nursing profession with correct detail and without hitch.

A surgical ward—the Herbert Waterlow Ward in the story—is filled with rows of beds occupied with patients round one or two of which are screens. At the far end stands a white and chromium surgical cabinet, in the centre is a dressing trolley, complete with instruments, sterilising bowls, swabs of cotton-wool, rolls of bandages. Standing by it is a large oxygen apparatus. The whole setting has the appearance of austerity and cleanliness which typifies the modern up-to-date hospital.

Though the black-out blinds are not yet down, patients have just finished breakfast. Some are sitting up in bed, others are prostrate with surgical appliances supporting their limbs. Sister Maureen O'Brien, one of the real nurses, is busy preparing a patient for a Thomas Extension. Another nurse is adjusting the bedclothes triangular-wise over a "cage" covering the injured limb of another patient. Farther down the ward, film nurses are also getting into their stride after a coaching from the experts, and when this scene was finally shot only those who actually watched the rehearsal knew who were the real nurses and who were not.

First Assistant Billy Boyle had a lively time with the patients. Some wag on the set had christened him "Matron" Boyle, since he was besieged with extras, all clamouring to be patients, since it was a change to get thirty shillings a day for lying comfortably in bed instead of standing on one's feet for hours.

Cameras subsequently moved towards the entrance to the ward where Sister Catley (Joan Maude) is going over reports with the night sister. To her comes Hilary (Rosamund John) to start her first real day on duty as a probationer.

With her is Christine (Sophie Stewart), who has sacrificed the best years of her life, and those of the man who loves her, to her profession.

Though this fine set will occupy Stage 6 for two or three weeks yet, scenes were shot towards the end of the week on another—the Nurses' Common Room. This is another glimpse of the nurses off duty. As it is Christmas, relations are allowed as visitors. The room is gay with decorations, there is a babble of chatter. It is here that Christine is told her fiancé, Major Hope (Ian Fleming) is waiting for her. He has been ordered abroad and insists that Christine marry him. He wants to know that she has a home and security before he goes.

Technicolor Probes Camouflage

A Technicolor camera, which renders camouflage useless, is among many new ideas which have been perfected at the U.S. Army Air Force experimental laboratories at Wright Field, Dayton, Ohio.

A camera with a curved plate, enabling it to take a detailed photograph of an area covering 400 miles in one shot from a height of 30,000 feet, has also been completed.

George Moon, Evelyn Dall, Leslie Bradley and Tommy Handley in TIME FLIES (Gainsborough)

VERA LYNN'S NEW FILM

The "I Love to Sing" set occupying the Riverside stage for the past week has been the home of Ann Martin, played by Vera Lynn, and here one sees the problems that confront a young girl of to-day who is tied by domestic duties in war time, though she yearns to be out and about the country's business. An invalid father and two soldier brothers have to be considered, and the cooking and washing of dishes that fret every woman at any time is something that all feminine members of kinema audiences will appreciate.

These scenes introduce for the first time the two comedian discoveries, Jewell and Warris, whose neat timing and original gags had the studio unit helpless with laughter.

Preparations are now in hand by director Gordon Wellesley for a new sequence which will be set in an hotel ballroom and the mood of these scenes will be romantic with Vera Lynn and Peter Murray-Hill in an intimate moment when he proposes marriage to her and is refused. Erwin Hillier is at the camera.

Famous Commentator for Czech Film

Bob Trout, the well-known American commentator, was, at Merton Park on Wednesday, doing the commentary for the Czech film (not yet named) which Cecil Musk is just completing. The script is by Mary Benedetta, the well-known journalist, who collaborated with Cecil Musk in "We Were There," the story of the American Red Cross in London's blitz.

Murmansk at Denham

Final pick-up shots and close-ups, linking up some of the major interior scenes in which Laurence Olivier appears, have occupied Anthony Asquith on "The Demi-Paradise."

One of the final exteriors is the quayside of Murmansk. Stevedores were busy unloading a vessel from which icicles hung, while Russian women dock guards marched up and down, stamping every now and then on frozen snow to keep warm. Crates containing war material, piled high on the quayside, were covered with snow inches thick.

Behind the ship and quayside stretched a vista of ice-bound water and mountains of ice. Painters and plasterers had done a swell job of work, with plaster skilfully moulded to represent hundreds of icicles of all shapes and sizes. Huge quantities of freezing salt, with which quayside and merchandise were strewn gave a perfect idea of the hard, frozen Arctic snow which does not melt until the Spring thaw.

In the distance, skilfully placed on the vista of frozen sea, was a perfect model of a warship, ploughing its way through ice-bound waters.

Olivier as Henry V

Though Laurence Olivier has almost completed his work in "The Demi-Paradise," he is still a very busy man.

As the star in the forthcoming Two Cities production of "Henry V," which is to be made in Technicolor, he is kept occupied with the many details which, apart from his actual role, such a production involves.

Queen's Hall Rises Again

IN "I'LL WALK BESIDE YOU"

FROM the time it was opened in 1893 up to its destruction by enemy action Queen's Hall was London's principal concert hall. It will, therefore, come as a welcome surprise to music-lovers everywhere to see this hall, both internally and externally, again in Butcher's forthcoming Empire production "I'll Walk Beside You," with the London Symphony Orchestra occupying the stage as they have done on many occasions that still linger in musical memories.

George Provis, Butcher's Art Director, created the interior of the hall to scale, and with such accuracy that when the London Symphony Orchestra took their places on the set they were filled with amazement. Each performer found his old accustomed place awaiting him, and all felt very much at home. They even found that Art Director Provis had not forgotten the peep holes, in the entrances to the rostrum, through which many an anxious performer has taken a pre-view of the audience they were about to face.

It would be difficult to imagine a more fitting setting in which to depict the dawn of a romance inspired by the strains of a truly great orchestra, charm of a talented singer, and the spell of a beautiful song.

The cast of this picture is headed by Richard Bird, Lesley Brook and Percy Marmont, under the direction of Maclean Rogers.

NEW NUMBERS FOR "UP WITH THE LARK"

There is a pleasantly rural atmosphere this week at Merton Park, where Phil Brandon is directing land girls and other farm workers at work and play in "Up with the Lark," the New Realm Revnell and West comedy, adapted for Val Valentine's story, "Down on the Farm," by James Seymour.

Seven new song numbers have been obtained: "Up with the Lark," "Let's All Go Cuckoo," "You're So Lovely To-night," "A Place in the Sun for Ev'ryone," "You're a Sweetheart in a Million," "Now Winter's Over," "I'll Love Her for Ever," one of which, "A Place in the Sun for Ev'ryone," was specially composed for a picture Gracie Fields had intended to make in this country during the Spring, and which will be heard very shortly over the radio. Allan Kane sings "You're a Sweetheart in a Million" and "You're So Lovely To-night." Ethel Revnell's two comedy numbers are "Up with the Lark" and "Let's All Go Cuckoo"—the latter song being sung in rather adverse conditions, during a deluge of rain.

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A Fletcher "Ode" for Anna Neagle

THE latest star addition to the cast of Herbert Wilcox's "Yellow Canary" is Cyril ("thinking of thee") Fletcher, his first incursion into feature work. Wilcox is so happy about the results that he is building up the part beyond the original script requirements. There seems little doubt that radio's "ode master" will please his vast number of wireless fans as much on the screen as on the air.

Fletcher is writing his own special lyrics and puts them over in his own inimitable style—to the delight of the whole "Yellow Canary" unit, with asides and interludes which will quite definitely not appear in the film.

He appears in an elaborate cabaret sequence, and Wilcox's problem is to get the genuinely spontaneous laughter of the "extra" crowds down in time for Fletcher's next line to get over into the microphone.

One of the most pertinent "odes" is specially aimed at Anna Neagle in the character she plays in the film, and this has become a kind of catchphrase on set, with no one better at delivering it at odd moments between shots than Anna herself.

"Yellow Canary" is an Herbert Wilcox production, for world release by RKO-Radio.

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Vinten

George Blake, author of THE SHIPBUILDERS, and John Baxter, who will produce the screen version for British National, discuss the script during a meeting in Glasgow last week

MADAME TUSSAUDS FILMED BY B.S.

B.S. Productions have just completed their most ambitious subject, "The Pinacle of Fame." The script by Paul Barralet and Granville Squiers, has successfully blended, perhaps for the first time, the documentary and narrative treatments, and deals with the life story of Madame Tussaud and the history of the world-famous exhibition.

Important studio sequences, for which a promising young artiste, Mary Windust, was engaged, illustrate Madame's early days in Paris and her harrowing experiences during the French Revolution.

Paul Barralet, who produced and directed, was fortunate enough to persuade Bernard Tussaud to let him film the actual making of the wax figures, and this is the first time the process has been screened. Scenes in the Chamber of Horrors and other galleries have been introduced in the natural development of the story. Reginald Edds was technical adviser for the exhibition. William Crisp arranged the music, and Frank Phillips handled the commentary.

For the next six months, B.S. Productions will be engaged almost entirely on a further schedule of Government training films.

HIGH-SPEED HANDLEY

On a stage at Shepherd's Bush Studios stands an invention, the like of which would revolutionise the world, if it wasn't for the fact that it has only been invented for Tommy Handley. It is a vehicle for going back through Time—a vast, hollow, steel ball, packed with machinery, inside which Handley, Evelyn Dall, George Moon and Professor Felix Aylmer obliterate Time and return to see Queen Elizabeth making history. This weird Time Ball, brain-child of art director John Bryan, has been the scene of hilarious comedy in "Time Flies." Gainsborough's new fantasy.

Launched into space by mistake, Handley and company this week have been subjected to a speed of 5,000 miles per second. Cramped within the steel sphere, they see a gauge marked "Space" registering a distance of 475,000 miles from the Earth. Through a porthole they see comets and planets swirling past.

Felix Aylmer manipulates another dial, labelled "Time," with dates round the circumference ranging from 2,000 B.C. to A.D. 2,000. An arrow on the dial points to A.D. 1943, till, suddenly, the indicator changes swiftly to 1930 and then to 1910.

Years rush by like figures on a taximeter clock. "America is now fighting its Civil War," announces the Professor, "Louis the Fourteenth is just dying." Handley asks to be dropped down alongside Madame Du Barry; George Moon requests him to slow up for just one of the Arabian Nights. It is Evelyn Dall, eager to get home, who thumps her fist on part of the intricate controls and precipitates the Time Ball at a ghastly speed towards an unknown year in an unknown century.

"SHIPBUILDERS" NEXT FOR BR. NATIONAL

THE directors of British Nation[al] have decided that "The S[hip]builders" shall be the next [fea]ture for production at Els[tree]. Because of the national import[ance] of the shipping industry [and] because of the rapidity with w[hich] John Baxter and his staff [have] completed the treatment of [the] story, it was felt that producti[on] should go ahead at the earlies[t] possible moment.

John Baxter, accompan[ied] by Stephen Potter, Barbara Emery, Bob Jones and Wilfred Arnold, ha[ve] been spending a few days on Clyde[side] organising preliminari[es] to the filming. During the[ir] Baxter, with Barbara Emer[y] Stephen Potter, were able to discu[ss] with the author, George Blake, the screen treatment of the story, while Jones and Arnold spent the time visiting Glasgow tenements, watching local police-court procedure, studying the shipyards, seeing a local football match and generally checking up that the details will be authentic when the actual shooting starts. Filming is due to start in April, but during next month John Baxter plans to pay Glasgow another visit, taking with him the complete "Shipbuilder" unit. About a third of the production will be filmed on the actual locations.

Meanwhile, at Elstree, the Hiscotts are going ahead with "A Touch of Nature," starring Richard Hearne and a cast that includes Francis Sullivan, Hermione Gingold, Judy Kelly, Henry Kendall, Wally Patch and Ronnie Shiner, with the recent addition of Reginald Purdell. This week will see the completion of this latest British National offering.

Strand are also busy at the National Studios, where they are shooting scenes featuring the London Philharmonic and Dr. Malcolm Sargent in a story of the London Philharmonic Orchestra called "Battle for Music." Last week a further one of the Brains Trust series was filmed with Sir William Beveridge as the star guest.

"THEY MET IN THE DARK"

Hellman Completing at Teddington

At Teddington, Marcel Hellman is nearing the end of actual work on the floor on "They Met in the Dark," but location work has necessitated two units being at work simultaneously, the second covering many hundreds of miles throughout the country. James Mason, Joyce Howard, Tom Walls, Phyllis Stanley, Karel Stepanek head the thirty strong cast.

The principal action before Otto Heller's cameras, with Gus Drise operating, has taken place against the huge cottage exterior set, with sprawling, neglected and overgrown grounds where James Mason and Joyce Howard encounter each other under the strangest and most thrilling circumstances.

One such is the moment when Joyce Howard, in the blackness of the stormswept night, is making her way down the garden, and is terrified when suddenly an arm in a ragged sleeve seems to encircle her. Turning swiftly to release herself, she is horrified to see a ghoulish and grinning face close to her own. She stampedes, stumblingly and blindly, to escape the horror. There is, however, an unusual twist to this seemingly alarming situation, as Joyce Howard discovers in the morning.

Another dramatic scene is the uncovering of Karel Stepanek, as well as his associates led by Tom Walls. How he is finally trapped in the garden of the cottage by James Mason, Joyce Howard, Brefni O'Rorke and Edward Rigby brings the dramatic action to a super-thrill crescendo.

PARAMOUNT CONTINUES THE PACE IN 1943

Lavish Colour and Thrilling Musicals in Production

PARAMOUNT, which had a sensational line-up of smash hits throughout 1942—including "Holiday Inn," "The Fleet's In," "Wake Island," "The Major and the Minor," "Road to Morocco"—is continuing the pace in 1943, and the parade of outstanding successes is on an even larger scale and is even more spectacular.

David Rose, managing director Paramount, states that chief among the studio's bigger pictures the long-awaited version in Technicolor of Ernest Hemingway's romance, "For Whom the Bell Tolls," starring Gary Cooper and Ingrid Bergman. Directed by Sam Wood, of "Goodbye, Mr. Chips" fame, the picture is being hailed as the greatest achievement in the history of Paramount. It will be screened here before long.

The box-office is telling its own story of the triumph of "Star Spangled Rhythm," the lavish, high-speed extravaganza with over 70 front-rank personalities. This picture is now shattering all existing records at the Plaza, London, where its hurricane gaiety is drawing the town.

"Dixie"

In the same street is the Bing Crosby-Dorothy Lamour vehicle "Dixie," telling the story of Daniel Decatur Emmett, the composer of the song from which the film takes its title. It is also a cavalcade of minstrelsy, a Technicolor panorama of the American scene up to the Civil War. Marjorie Reynolds and Billy DeWolfe are other leading members of the cast.

Then there is the new Bob Hope musical, "Let's Face It," based on the terrific stage success with Cole Porter music. Sidney Lanfield directs a great cast, which also includes Betty Hutton, Betty Rhodes, Dona Drake, Zasu Pitts, Eve Arden, Phyllis Povah, Raymond Walburn, William Demarest, Kay Linaker, Cully Richards and Dave Willock.

"Ginger" in Colour

Another remarkable production in Technicolor is the Ginger Rogers musical subject, "Lady in the Dark," a lavish version of the Broadway hit, directed by Mitchell Leisen, with a thrilling cast, among which (in addition to Miss Rogers) are Ray Milland, Warner Baxter, Jon Hall, Barry Sullivan, Mischa Auer, and hosts of other noted players.

Something quite new is promised in yet another Technicolor musical, "Riding High," starring Dorothy Lamour, Dick Powell and Victor Moore. George Marshall is the director. This is the man who gave us "The Forest Rangers" and "Star Spangled Rhythm."

To make sure that there is no dearth in musicals, for which the demand is growing, Paramount has also made "Salute for Three," a sparkling comedy about a soldier and his lass, with Macdonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, and Marty May in the leads.

De Mille's Latest

Cecil B. DeMille is in the throes of his latest Technicolor spectacle, "The Story of Dr. Wassell," which tells the life drama of the heroic naval medico, Lieut.-Commander Corydon M. Wassell. Gary Cooper plays the title-rôle, and the picture is said to surpass anything DeMille has yet done in breadth of canvas and mighty story.

Also in the big-scale spectacle class is "China," an enthralling story of the Far East, mounted with the stirring detail and fidelity that John Farrow, its director, displayed in "Wake Island." The cast of "China" is headed by Loretta Young, Alan Ladd and William Bendix.

Another super production in this category is "So Proudly We Hail," a Mark Sandrich picture, with Claudette Colbert, Paulette Goddard and Veronica Lake. This deals with the amazing adventures of the heroic U.S. army nurses at Bataan.

Action and romance are the keynotes of Alan Ladd's first solo starring subject, "Lucky Jordan," which will be screened very shortly. Newcomer Helen Walker and Sheldon Leonard appear in the principal supporting parts

Burmese Espionage

A melodrama of espionage in the Burmese jungles is unfolded in "Night 'Plane from Chungking," with Robert Preston, Ellen Drew and Otto Kruger in the leads.

Another aspect of the world conflict will be graphically mirrored in W. Somerset's Maugham's "The Hour Before Dawn."

Billy Wilder, following on his tremendous success with "The Major and the Minor," has directed "Five Graves to Cairo," with Charles Brackett as associate producer. Brackett and Wilder wrote the script. Franchot Tone, Anne Baxter, Akim Tamiroff and Erich von Stroheim are in the leading roles. Von Stroheim portrays Field-Marshal Rommel in this exciting story.

Preston Sturges' latest venture is "The Miracle of Morgan's Creek," which has to do with the younger generation, and it stars Betty Hutton and Eddie Bracken.

Romantic Comedy

Claudette Colbert and Fred MacMurray are co-starred in one of the screen's most delightful and witty romantic comedies, "No Time for Love," which Mitchell Leisen has directed, with Paul McGrath, Ilka Chase, Richard Haydn and others in support.

Then there is Preston Sturges' vehicle, "Great Without Glory," with Joel McCrea, Betty Field and Harry Carey teamed in the epic story of the Boston dentist, Dr. William Morton.

Joan Fontaine and Arturo de Cordova, the Mexican actor, are to be co-starred in the Daphne du Maurier best-seller, "Frenchman's Creek," which will be produced in Technicolor.

Luise Rainer, Arturo de Cordova, William Bendix, Paul Lukas and Oscar Homolka have been announced for "Hostages," Paramount's dramatisation of Stefan Heym's best-seller.

The Mexican waters are not being neglected in Paramount's line-up. "Galveston" will tell the romantic tale of that gallant city-port.

There are another six to follow; particulars will be announced shortly.

A picture taken during Francis L. Harley's recent visit to America. It marked the first meeting between 20th-Fox's Managing Director and Carmen Miranda, the company's popular Brazilian star.

20th-Fox Smashes All Previous Records

SUCCESSION OF OUTSTANDING BOX-OFFICE SUBJECTS

OUTSTANDING box-office business continues to be recorded by current offerings from 20th Century-Fox, whose most recent presentation, "Immortal Sergeant," opened last week at the Leicester Square Odeon to a wholly enthusiastic audience, which included many important personalities

This picturisation of John Brophy's best selling novel which Henry Fonda and Maureen O'Sullivan starred in was also given a spectacular send-off at the Roxy, New York, where it made a terrific hit. Newspaper critics were also loud in their praise of this thrilling drama of Libyan warfare.

Smash Hits Smashed

Grosses recorded by previous smash hits have been surpassed by the business done by other 20th-Fox subjects. For instance, the sensational musical, "Orchestra Wives," on its North London release in forty-two theatres, took practically 30 per cent. more money than the Technicolor production "Down Argentine Way."

"A-Haunting We Will Go," Laurel and Hardy's latest comedy for the company, has also beaten figures set up by their previous success, "Great Guns," on both its North and South London releases. The results of its first provincial booking—at the Capitol, Cardiff—are equally as good as in London.

"Tripoli" Records Again

Each week the manager of 20th-Fox's Dublin branch has been able to report that new records have been set up by "To the Shores of Tripoli." His latest report is particularly unique, he claims. This film played at the Pavilion, Dunlaoghaire, to amazing business. The opposition theatre, the Astoria, booked the film to play after the Pavilion. The results of this second showing in the town were so remarkable that the Astoria have booked the film for a further return run. This is the first time, to his knowledge, he states, that any picture has had three runs in Dunlaoghaire.

Boy and His Horse

Similar outstanding business is anticipated from the British presentation of "My Friend Flicka," a Technicolor romantic-drama, which was enthusiastically received by a previous audience at Inglewood, California. The picture, it is reported, was unanimously rated as one that would surely take its place among the finest entertainments of the year.

This Roddy McDowell starring vehicle tells the simple, dramatic and down-to-earth story of a young boy and his horse. The plot, rich in compelling and emotional scenes, unwinds against backgrounds said to be startling in their beauty and natural colour. One of the biggest scenes in the film focuses on a stampede of horses, which, in Technicolor, becomes breathtaking in sweep and excitement.

Heading the cast with Roddy McDowell are Preston Foster and Rita Johnson. Harold Schuster directed.

Selznick Properties

Three leading producers have been assigned to Selznick properties acquired by 20th Century-Fox.

Nunnally Johnson, who is now engaged on the production of "The Moon is Down," will produce Cronin's "The Keys of the Kingdom," with Ingrid Bergman.

Kenneth Macgowan will produce the Charlotte Bronte classic "Jane Eyre," which will have Joan Fontaine in the title rôle, with Robert Stevenson directing.

William Perlberg will produce Rose Franken's stage success "Claudia," with Dorothy McGuire in the title rôle, a part which she created with sensational success in the New York stage production.

Continued from page 17

Manchester and Salford C.E.A. Discussion

pay the cost of the damage, was placed on probation and ordered not to enter a kinema for three months.

In the past, exhibitors had not wished to take offenders to court. The branch had rendered exhibitors a good service by focusing attention on the evil.

L. Lewis commented on the difficulty of tracing the delinquents and keeping them outside the kinemas.

"In addition to wilful damage, there had also been a big increase in pilferage —fixtures and anything which is movable," stated W. HOCKMAN. Nowadays one dare not leave towels in the toilets, even those for the 4s. seat patrons. Catering departments had suffered very severely.

Chief Constable's Retirement

Approval was given to a letter, drafted by the Secretary, to be sent to Sir John Maxwell, thanking him for his ready co-operation with the Kinema Trade during his service as Chief Constable of Manchester, and wishing him a happy retirement.

Nothing in the Kitty

In correspondence, there was a letter from the National Savings Movement inviting support, by means of an investment, during the Wings for Victory Campaign.

As the hon. treasurer (A. SNAPE) mournfully reported the cupboard was bare, there was no alternative but to leave the matter on the table.

£700 Promised for C.T.B.F.

From R. C. Bromhead of the C.T.B.F. was received a copy of a letter written to him by the Lord Mayor of Manchester, intimating that from the Manchester Sunday opening charity contribution, the sum of £200 had been allocated in respect of the year 1941-2 and £500 for 1942-3.

Suggestion was made that the C.T.B.F. committee should send a letter to the authorities in all towns where Sunday opening was permitted, requesting that the claims of the C.T.B.F. should be suitably considered.

The CHAIRMAN: That has already been done.

Exhibitors Ask for Help

An exhibitor in a town outside the branch area wrote soliciting the assistance of the branch in the solution of a difficulty affecting all the licences in the town.

According to information which reached the secretary, exhibitors had received new licences which contained a number of onerous clauses. One, dealing with attendants that must be on duty at children's matinees, insisted that the number in a theatre seating 1,500 should be twelve.

Exhibitors also complained against being required to close the balcony to children. That, of course, was distinctly *ultra vires*.

The Sunday opening issue had also caused some agitation, because the Council, having decided to apply for a draft order, subsequently changed its mind, and had now resolved to proceed under the Sunday Entertainments Act and hold a town poll.

The exhibitors concerned were not satisfied. There was a hint of the possibility of them expressing the desire to be attached to the Manchester and Salford branch, whose good offices were sought. The secretary said his reply was the branch cannot do anything in the matter.

Being Awkward?

Mention was made of one 30-year-old place of entertainment where the local council now asked for gas lighting to be provided in the circle and for the installation of a hydrant at the back of the stalls.

The CHAIRMAN pointed out that as the members were attached to another branch, the proper procedure was to write to their own branch secretary. This was also the view of the meeting.

Johnny Weismuller and his new mate Frances Gifford in TARZAN TRIUMPHS (RKO-Radio)

SCOTS 'ODEONS' PRESENTATION

Tribute to Miss Wils n

A VERY happy company Odeon managers from all Scotland met last Sunday noon in the Adelphi H Glasgow, to do honour to Cathie Wilson, private secret Mr. Dunn, supervisor.

The chair was occupied by B. Hawke, of Ayr, and on be the circuit Miss Wilson, leaving Odeon owing to th down of Scottish supervis was presented by John Scotstoun, with a fitted dressing case and, in add fountain pen from the staff Odeon, Scotstoun.

Miss Wilson, who has b the past five years associate Mr. Dunn, was previously w Singleton circuit. Mr. Kyle the presentation in a very manner, pointing out the in which Miss Wilson was h the Odeon staff in Scotland Miss Wilson fittingly replied.

Congrats.

A. C. Melville, within t of taking over the responsib president of the Cinema Cl Monday morning, also another responsibility when another daughter arrived i the Melville household. Latest reports —mother, child and father doing well.

Photograph courtesy of M.G.M

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The Observation Window.

An Automatic Projection Room

MAKING SOUND TESTS

THE current issue of the *B.K.S. Journal*, just to hand, hints at a projection room of the future controlled almost entirely automatically by the useful employment of electronics.

EXCEPT for the changing over of reels and carbons, the operations of the projection room are seen by A. G. D. West to be carried out by an automatic change-over of projector and fader by a slot in the gate, with screen brightness and sound volume automatically controlled, not from the box but by means of devices in the auditorium, compensating for haze or smoke, for variations in the size of the audience and consequent sound absorption changes.

AN attractive booklet issued by RCA's American headquarters has been sent me by Capt. J. C. Atkinson. It explains simply and effectively how electronics came into being, and how electrons are employed in a thousand different processes both to wage war and build up processes in post-war times.

"RADIO and Electronics," which is the title of the booklet, has upon its cover a design which I at first thought was the result of an artist's creative skill. It is, however, a drawing from an actual photograph of a diffraction pattern of aluminium oxide monohydrate obtained through the camera unit of the RCA Electron Microscope, which obtains magnifications up to 100,000 diameters.

FOLLOWING N. Fleming's B.K.S. paper on theatre acoustics summarised in adjoining columns, a particularly valuable contribution to the discussion was made by C. A. Mason, of B.T.H. Mr. Mason described equipment which had been developed before the war, consisting of a pulse generator, microphone and cathode-ray tube, which enabled the acoustics in any point of an auditorium to be investigated. As a result of this equipment, investigation was begun on a different aspect of acoustics, intimacy or presence—the preservation of the illusion that the sound is actually proceeding from the persons seen on the screen.

BY means of the equipment mentioned it was possible to see how long it took for various reflected waves to reach the microphone. It was found that in the case of an auditorium with good intimacy the cathode-ray screen showed the one trace of the direct wave, and thereafter the reverberant waves of comparatively low amplitude and even timing. Halls with excessive reverberation time showed a greater amplitude in the secondary traces, which might arrive after a considerable time interval.

QUITE different results were obtained in halls with poor intimacy. The common effect was that waves of practically equal amplitude to the direct wave arrived within quite a short space of time; this indicated that they represented reflections from quite near the speakers, the effect of which was evidently to destroy intimacy. Mr. Mason agreed with the lecturer that the arbitrarily fixed 60db. decay time as the definition of reverberation period should be reduced to 30db.

A. G. D. WEST, the President, recalled that years ago he had made similar experiments for the B.B.C.; he had had specially made an organ which covered the complete range of *C* octaves, with which he had made numerous tests in many halls. F. N. G. Leevers described a device he had evolved for tracing the sources of echoes; it consisted of a spark gap located at the focus of a parabolic reflector, which could be directed at any point of the walls or ceiling.

J. BENSON.

SPEECH INTELLIGIBILITY IN THE KINEMA

Minimum Requirements

THE main requirements for good hearing in an auditorium number four, said N. Fleming, M.A., of the National Physical Laboratory, at last week's B.K.S. meeting. These are absence of echoes; adequate and uniform loudness; a suitable degree of reverberation; and absence of extraneous noise.

The question of echoes and loudness are mainly bound up with the size and shape of the auditorium; the degree of reverberation depends largely on the nature of the boundaries and furnishings; and freedom from extraneous noise requires adequate insulation against external sources of noise, and the suppression or avoidance of internal sources.

Sound may reach members of the audience either directly, or after one or more reflections. Strong reflections arriving at an interval greater than about 1/15 second, *i.e.*, having traversed a path more than 75 ft. longer than that of the direct sound, tend to cause confusion of dialogue. Such effects are most likely to occur in large buildings, specially where concave reflecting surfaces are present.

An excessively large volume should therefore be avoided. For the kinema, a volume of the order of 120 to 140 cu. ft. per seat has been recommended. The shape should be designed to promote uniformity of loudness and avoid echoes, the most likely sources of which are the ceiling and the rear wall. Domed or vaulted ceilings having a radius of less than twice the height should be avoided. A rear wall, if concave, should be broken up into a small number of convex surfaces. A fanshaped plan, which is better for vision, is also better acoustically, since it avoids direct reflection between parallel walls.

Under-balcony Problems

The position in which it is most difficult to secure adequate loudness is underneath the balcony. The loudspeakers should not be so high that they are screened from the rear seats by the overhang of the balcony, and the ceiling above should slope downwards towards the rear. The depth of the seating area below the balcony should not exceed two or three times the height in front of the balcony.

Rate of Decay

Sound intensity normally decays exponentially, *i.e.*, a given number of decibels per second. If a record containing reverberation is reproduced in an auditorium, the reverberation due to the auditorium is superimposed; the sound first decays at a rate which is slower than that of the slower of the two rates, and then settles down to a rate equal to the slower of the two rates. The time for the sound to decay by 60db. may not be greatly prolonged, but the initial part of the decay, when the reverberation is loudest, has more significance. The time of reverberation for the kinema should therefore be less than for other auditoria, ranging from 1 second for a volume of 10,000 cub. ft. to 1.75 seconds for 500,000 cub. ft. at 500 c.p.s. and greater for lower frequencies.

Unwanted Noise

In order that full advantage may be obtained from noiseless recording, it is essential that extraneous noise should be excluded. In the kinema noises may arise from the audience, from the ventilating, heating and projection equipment, or from external sources. The audience noise, which is of the order of 40 phons, is not under control, but other noises should be reduced to less than this value.

Attempts should first be made to suppress noise at its source. Failing this; isolation of the source may include isolation against both the direct noise and against vibration.

Insulation against air-borne noise involves enclosing the source in some form of sound-insulating box, such as a steel box lined internally with 2 in. of acoustic felt. For larger enclosures, a double-walled construction offers advantages; the walls should be not less than 2 in. apart.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by *THE SHOWMAN*

A Feature Run Under the Auspices of the "Kine." Company of Showmen

A HEAVY responsibility rests upon the manager of any kinema in a district liable to enemy raiding, for the lives of hundreds of patrons may rest in his hands if bombing occurs during a performance. An instance was brought to our notice recently where the presence of mind and coolness of a kinemanager had such a soothing effect upon his audience when raiders visited the district that many letters of appreciation were received from grateful patrons, one of whom contrasted the quiet effectiveness of the manager's explanation from the stage with the unfortunate lack of reassurance observed at another hall. It is well to be prepared for all emergencies so that when the worst happens the situation can be kept well in hand. A few words of explanation and exhortation from the man in charge can often avert trouble, whereas an audience left in ignorance of what is happening means risk of panic.

The "V" Sign

EXCELLENT exploitation was carried out by T. Tatton, manager of the Regal, Leigh, for "In Which We Serve." One week before play date his foyer was decorated with one large display banner and a 10-ft. banner draped by two large Union Jacks. The whole of the foyer was decorated with streamers of bunting, and stretched from the pay-desk to the top of the circle lounge a 15-ft. "V" was made in red, white and blue ribbon. On both canopies outside on the front and side entrances a mass of bunting stretched to the top of the building and joined on to one huge Union Jack. A civic opening was arranged on the Monday matinée, when the Mayor and Mayoress of Leigh, accompanied by Naval officers and personnel, attended the first showing. Every doorman wore a huge red, white and blue rosette, an effective and distinctive decoration.

P. F. Inkester, the area supervisor, expressed his complete satisfaction with Mr. Tatton's successful exploitation.

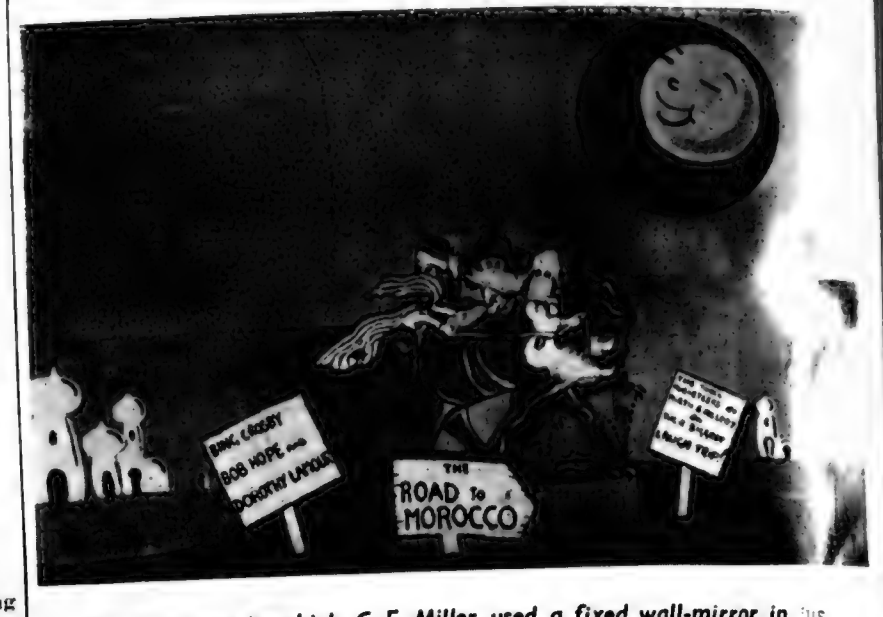
A Good Start

WITH only three weeks of office to his credit, A. G. Leavers, D.C.M., the new manager of the Luxor, Lancing, has been exceedingly busy in assisting the local charity committees, having during that short time collected £8 for an X-ray unit for the Red Army's 25th Anniversary in two days, £16 for the Royal Naval War Libraries, and £13 12s. 8d. for the Worthing Sea Cadets. At the time of writing he now has the Red Cross and St. John collection, first day, Monday, £9 17s. 6d., and Tuesday £11 17s. 9d.

During the week's showing of "In Which We Serve," the Mayor and Mayoress paid their first visit to the Luxor, were greatly impressed by the arrangements made for their reception, particularly when he found a guard of honour from his own squadron of Sea Scouts, and with the special display made for the presentation of the film.

Cheer Up!

"THE Service-with-a-smile theatre," says a house-front announcement on a London suburban theatre. Are you truthfully able to claim this slogan for your own house? There are so many difficulties to be surmounted nowadays that some exhibitors have temporarily lost the capacity to ensure that their patrons are received and catered for with cheery efficiency, yet capacity business demands that the effort should be made. Surliness, sour looks, a don't-care attitude, and even rudeness, don't pay, and when the present entertainment boom slackens those who have lost the true spirit of service in their shows will reap the sad reward. The theatre where I saw this slogan was the Walthamstow Granada, and the phrase is no exaggeration.



The tricky way in which C. E. Miller used a fixed wall-mirror in his display for ROAD TO MOROCCO (Paramount) at the Odeon, Scarborough

Proof Positive

IN the issue of February 18 I gave a note to the use manager C. E. Miller was making of his wall mirrors at the Odeon, Scarborough.

Now I'm able to include an illustration to show how he has developed the idea to work in with his lobby display for "Road to Morocco."

A large sun has been painted on the mirror, and he is obviously enjoying the exploits of the three leaders mounted on the camel. This cut-out incidentally cost no more than a few shillings for the paints, as it was originally an old packing-case, which when opened out made an ideal basis for the application of poster paints. It stood nearly 5 ft. high, and with the background of palm trees and minarets made a very attractive display.

With a liberal use of sand as a basis the tropical touch is the more accentuated.

In sending these particulars Mr. Miller generously adds: "In all this I only lay claim to the idea; the execution, which is the thing that matters, is the work of my third operator, Gilbert Swales, who has had no special schooling in this particular line; all praise to him."

"Doings" for Doughboys

THE screening of "To the Shores of Tripoli" afforded an opportunity to A. McNulty to accord entertainment and hospitality to locally billeted American troops, fifty of whom attended.

He made a special feature of the occasion, and the front of the Cavendish, Nottingham, was decorated with flags of the United States and Great Britain, surmounted by a huge banner, which could be easily read from a quarter of a mile up the road. Before the show the troops were entertained in his office, and then a Press photographer took a picture of them, together with the front-of-house staff and himself on the steps of the kinema. The whole affair created widespread public interest and brought in a flood of offers from patrons who wished to entertain the Americans

Sweethearts and Wives

THE première run in Birmingham of "Nine Men" at the Curzon and Palace during the last week in March finds Manager W. L. Greaves inviting wives, sweethearts and parents of Libyan campaigners awarded decorations on the field to be his guests. Mr. Greaves asks that such relatives should communicate with him, stating the most convenient day for them to attend in order that their convenience and comfort may be studied.

What's On?

"I THINK it's terrible," says E. Dyer, manager of the Harlesden Odeon, "when people come to a theatre and ask: 'What are you showing to-day?' It proves that the exhibitor's publicity is ineffective. If it were plain and properly arranged everyone would see instantly what is on and would not need to ask." So he takes pains to ensure that the current programmes are prominently described on the front of the hall. He also believes that Sunday programmes should be advertised apart from weekday ones, and has a special panel for Sunday films in a window at the side of his theatre.

Another idea which he has proved to be sound is timing the last programme

Continued on page 43

Willing helpers for the B.S.S. at the La Scala, Glasgow, charity effort run in conjunction with IN WHICH WE SERVE (British Lion). On the left J. M. Archer and right J. Hogg, assistant organising secretary British Sailors' Society, together with the sailors who made the collection among the audience

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The Ways in Which Kinemas are Helping the Cause

Wings Week

ALTHOUGH not the largest kinema in the borough, Kensal Rise Palace was well up with its collection for the Prisoners of War Fund, taking no less than £158—a very creditable total for a working-class district. It followed up with another good effort on behalf of Wings for Victory Week, a selling centre being established in the outer vestibule, where a large model bomb was available for those who wished to stick their Savings Stamps on. Manager Bourchier also made an interesting display with a selection of large photos lent by the Air Ministry.

At the Harlesden Odeon, Manager E. Dyer, just out of hospital after another serious bout of illness, made the organisation of the Wings effort his first duty. He put a 500-lb. bomb beside the selling table, arranged for the Mayor of Willesden to appeal nightly from the stage, had the A.T.C. in support, and by these means succeeded in exceeding his target of £500.

Gold Digging

ANYONE seeking money in large quantities would hardly go to the Caledonian Road—not because of its name, but because it is usually regarded as a poverty-stricken district. What can one think, then, of a kinema manager who wheedles no less than £1,030 out of patrons drawn exclusively from that neighbourhood? A. H. Foxhall, manager of the Mayfair, is the wizard who has performed this apparent miracle, and it was his part of the Wings for Victory Week. It all started when someone gave him a bottle of whisky and suggested that it should be auctioned. The idea caught on, and soon patrons were calling with presents of food, clothing, toys, toilet articles and family treasures which Mr. Foxhall and his chief operator, R. Callway, auctioned during the evening performance for sums which rose steadily as the week progressed until by Friday night the collection had reached the amazing figure of £518. Saturday's total nearly doubled this. The system adopted was to offer the articles free to the patron who bought the largest amount of War Savings at the theatre selling centre, and, incredible as it sounds, members of the audience appeared who paid out as much as £65 on the spot as their bid for the prizes. Such was the enthusiasm engendered by this unusual "interlude," put over with a wealth of cunning and humour by Mr. Foxhall, that for the week the usual programme of films took second place, patrons eagerly concentrating on the nightly auction. Mr. Foxhall pays a tribute to the hearty co-operation received from his staff, particularly his chief operator, and points out that never before has a collection at this theatre reached anything like the proportions achieved on this occasion.

Hackney's Sample

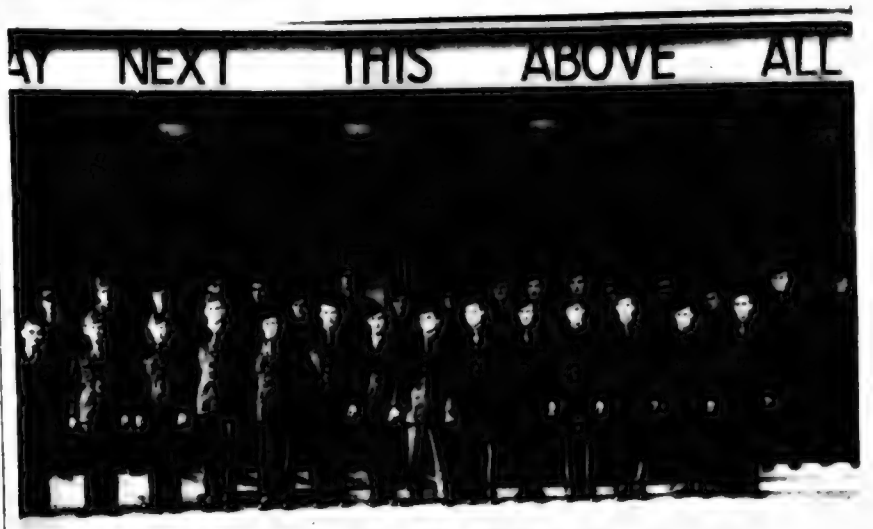
LEONARD POOLE'S effort at the Hackney Road Odeon for Wings for Victory Week might almost be called giving the public a sample of what their contributions to the national war effort would help to provide, for it took the form of a series of demonstrations by the local A.T.C. of their activities at work and play. Opening with a fanfare from the drum and bugle band (which has been in existence only five months and is trained by Coun. G. H. Bamford, a former drum-major of the Gloucestershire Regiment), it continued with a sample of Morse reception and transmission, messages from the audience being tapped out on a buzzer, decoded and read back by the officer in charge. This was followed by a spectacular display of P.T. by a team of a dozen lads who made the audience gasp as they vaulted and jumped like expert athletes. After the speaker for the day had made his appeal (on the occasion of my visit it was a local lad who began his flying career in the Shoreditch A.T.C. and is now in the R.A.F.), the boys' "social" band presented a mixed programme of melody. The combination consisted of a pianist, drummer and two accordionists, with a miniature crooner added for "vocals," and besides concerted numbers, each showed what he could do in solo work. The performance ended with a dramatic march by the cadets, headed by their drum and fife band, and accompanied by a detachment of G.T.C. members, from the back of the auditorium to the stage, where they formed up as "Land of Hope and Glory" was played through the non-sync., with visual and lighting effects. The show was efficiently compered by Acting Pilot Officer M. Godfrey, with Mr. Poole adding pep here and there.

In the foyer he had a glass case containing tiny model aircraft made by local youths from scrap wood.

Beauty in the Blitz

HITLER can't stop our showmen! Having planned a special show at the Walthamstow Granada, Sydney W. Hewlett carried on with it despite the droning of Nazi engines overhead, and the packed audience which his scheme had attracted ignored the unwelcome visitors and pinned their attention firmly to the stage show.

The initiative really came from the local council, which decided to promote a beauty contest as part of their Wings for Victory Week campaign, but Manager Hewlett, when invited, entered wholeheartedly into the business. Some time before the critical week he had a large display in the vast foyer of the hall, consisting of a black cloth some 15 ft. high on which were fixed large white letters (treated with glitter powder), spelling out the message: Wings for Victory Week—Beauty Queen Contest. Below these words were pinned up the photos of some 60 fair entrants, and elsewhere was an announcement to the effect that Bebe Daniels would select the 12 finalists from whom the audience would ballot for the winner. Actually, about 170 Walthamstow belles entered for the prizes (which were presented by the council), and on March 3 there was a crowded house to witness the final choice and the crowning of the Queen. On the stage were the Mayor and Flying Officer "Bill" Gregory, D.F.C., D.F.M., an R.A.F. fighter "ace," who has accounted for over a dozen marauding Germans. The ceremony went with a swing and proved a huge success.



A group of American forces entertained to a viewing of TO THE SHORES OF TRIPOLI (20th-Fox) by the management of the Cavendish Cinema, Nottingham

Glasgow Gives Generously

A DEFINITE indication of the generosity of "Glaswegians" was proved when "In Which We Serve" was exploited by J. M. Archer, manager of La Scala, Glasgow, to swell the funds and help on the great work of the British Sailors' Society.

A stall was situated in a prominent position in the vestibule displaying the new Ocean Libraries for Merchant Seamen and inviting patrons to help this fund. The manager announced to the audience the great work being performed by this society, at the same time intimating that a collection would be taken. This was done twice daily, and the fund benefited to the extent of £214, there being notes in the collecting-boxes every evening, except, curiously, the Saturday.

Continued from page 42

late enough for workers in surrounding factories to be able to get into the hall after finishing work and having a meal in time to see it through. Some folk think that the programme should finish early because people don't like being out in the black-out. That may be so in some districts, but Mr. Dyer has proved that in Harlesden they prefer to see the show through, even if it means groping home afterwards in the dark.

Excellent material display in lobby of the Regal, York, when Lt.-General Sir T. R. Eastwood, K.C.B., D.S.O., paid a visit to the preview of IN WHICH WE SERVE (British Lion)

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FLYING TIGERS in Piccadilly. Part of British Lion's bold campaign by banner announcements of their presentation at the London Pavilion. Banners were displayed at each corner building on the Circus

Delayed Messages from Prominent Exhibitors

Looking Back and Onwards

I THINK most exhibitors have found 1942 one of the best years. The heavy increase in Entertainment Tax affected business at first, but eventually the public accepted the new impost. Film programmes were of a higher standard. The public will still roll up for war films provided they are not too gruesome. Broad comedies remain popular, but I think the most appreciated productions are colourful musicals, of which we have had a number, such as "Week-end in Havana," "My Gal Sal" and "Sun Valley Serenade," the melodies of which often become favourites with patrons. Documentaries, although good and interesting, are not generally box-office attractions.

Although staff difficulties have increased, we have managed to carry on. Many projectionettes have proved satisfactory, and since the younger men left we have not lost so many managers.

Recently, the transport curfew has closed central houses in the larger cities at 9 p.m., but the effects of this will diminish with the return of lighter evenings.

Looking Onwards

Owing to shortage of film stock, call-up of artistes and studio personnel and scarcity of production materials we shall probably not get so many big films this year as in 1942, and this may lead to single-feature programmes and the re-appearance of more winners of the past. We have had some reissues, and there are many earlier productions which have never been seen by present-day patrons and which I consider they would appreciate.

In Sheffield we have again striven for Sunday opening on satisfactory terms and might have obtained it if the C.E.A. branch had given full support, but the majority voted against. Sunday kinemas are needed here just as much as elsewhere, and I consider that exhibitors should meet the public demand. I still hope that some day we shall be able to give the workers and troops the Sunday entertainment they desire.

DAVID HEUGHAN,
G.-B. Divisional Superintendent, Sheffield.

Hopes

ITEMS I should like to see achieved in the coming year are: (1) Better recognition by the Government of the value of the kinema in the daily life of the workers. I do not think we are receiving a fair deal as regards staff considering the tremendous amount of tax the Trade gathers, the proceeds of our charity appeals and the value of our screens for propaganda purposes. (2) More life in our programmes. They have for long been too stodgy. Let us have more variety of subjects. I am firmly convinced that the public will again want kine-variety. (3) More imagination and care by our organists with their interludes; better presentation and more use of the possibilities of their modern instruments. (4) Abolition of advertisement slides. Present-day advert. films do not offend patrons because they are cleverly presented. (5) Revision of Sunday opening hours to allow two three-hour performances instead of two 2½-hour ones; what is wrong with the extra half-hour? (6) Victory, with a return to the neon lights and honest exploitation of peace time.

CHRIS. R. WOOD,
General Manager, Finsbury Park Astoria (Odeon).

The Workmen's Hall

WE began nightly entertainment, as one of a few such ventures, back in 1911. In the early days the committees did all the booking of pictures, variety, drama and opera, giving much of their spare time to this and other social work in connection with the institutes. Some halls now have full-time secretaries and managers.

Best results accrue if the committees are small and do not change too frequently. Some of our members have given over 25 years of voluntary service. All these halls should run on a business footing and provide a return for the capital invested. Profits could be devoted to improvement and extension of the social life of our mining valleys.

Nominees of these workmen's halls get on well with other exhibitors in the South Wales branch of the C.E.A., working together for the good of the branch.

ARTHUR MORGAN,
Workmen's Hall, Blaenavon, Mon. (Chairman, S. Wales and Mon. Branch, C.E.A.).

Plea for Fair Play

ALTHOUGH the war has created serious difficulties for us, our most vital problem to-day is the war among ourselves. Never has the position between renters and exhibitors been more acute.

Although renters' balance-sheets show vast profits, they begrudge us the benefits of inflated war patronage. They put the screw on small exhibitors, trying to force them from flat rates to percentage and so create a precedent for general application after the war.

I consider this bad policy all round. On the judgment of the booking manager depends the success of a programme, yet neither he nor the exhibitor is left any choice, and the salesman has ceased to fulfil his function, being required merely to carry out head office orders. A man of brains is no longer needed to book films—that can be done by the chocolate girl, provided she is told to keep the date-book straight.

Most exhibitors are prepared to concede maximum terms for big attractions, but the small man finds it hard to pay maximum percentage, because it is out of proportion to his overheads. As regards mediocre features, the showman who can screen two films from different renters can build a varied programme, and the aggregate flat rentals would probably average a fair sharing figure. That is the only way to ensure an attractive combination, but when one renter supplies two features in a sharing programme you can bet that one is a lemon.

That is the danger facing the Industry, and if the C.E.A. is to remain an independent organisation and not become just an ancillary of the renters, the exhibitors must take action. We are rapidly approaching the position where independents will become merely booking managers for the renters, just as the booking manager is becoming merely a ledger clerk who pencils in dates. Unless the C.E.A. acts quickly to maintain the independent status of exhibitors, the renters will secure a grip on the Industry from which it will never escape.

Without being unduly pessimistic, I am convinced that the business has passed its peak. We are already getting the reaction against high prices, because the public will not pay them to see ordinary pictures. This will tend to force the small man out of business; he will sell out to minor circuits, and they in turn to the larger ones. Eventually we shall be left with a few major circuits which may then be able to turn round and dictate to the renters.

This will be a battle of the giants, in the independents and the C.E.A. will no longer be interested.

F. B. B. BLAKE,
Portsmouth and Isle of Wight Branch, C.E.A.

Problems and Praise

RENTALS are still too high, and I contend that booking methods are wrong. Sliding scale contracts are in my opinion, the only fair way to book films, giving the renter a fair share when the film "clicks" and some of the flop when it fails. Why don't the K.R.S. and C.E.A., which can and sometimes do co-operate (as for the benefit of the C.T.B.F.), get together on this problem of rentals?

Barring clauses require serious attention, for the small exhibitor is the victim of more powerful competitors.

There are many other problems, but also much to be proud of in the past year, such as our good work in helping the M. of I., on behalf of the R.A.F. Benevolent Fund and other deserving charities.

There are still cranks who make sweeping statements about the kinema and child delinquency, but they are usually little acquainted with the kinema or with juvenile psychology. One never finds them ascribing a noble deed to the influence of the films.

The kinema has proved itself a worthy asset in our national life, and it will continue to play a great part both now and after peace returns.

W. BERRIMAN,
Pontypridd (Delegate to the G.C., C.E.A.).

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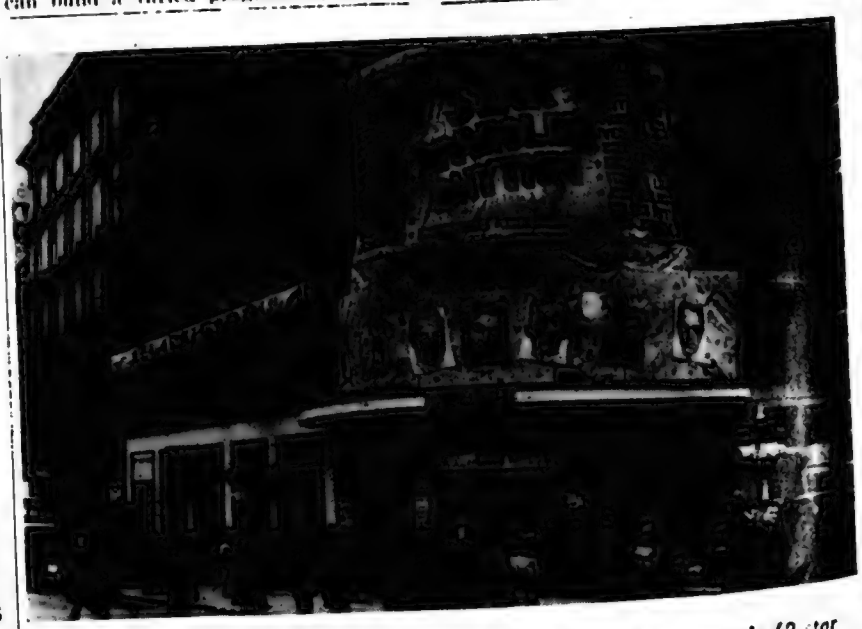

Eye-catching front of the house display at the Plaza for Paramount's 42 star musical comedy. Shows part of the queue lined up for advance booking

RELEASES FOR APRIL 19, 1943

Compiled by A. W. OWEN

"ANDY HARDY'S DOUBLE LIFE" (M-G-M)

CERT. U. Length 8,281 ft. Reg. No. F.6146. Reviewed in KINE. February 18, 1943.

STARS.—Mickey Rooney, Lewis Stone, Fay Holden.

ATMOSPHERE.—Domestic comedy, the latest of the Judge Hardy series, the romantic and monetary vicissitudes of Andy the irresponsible Hardy heir.

ORGAN.—"Sylvan Scenes" Suite, Fletcher (Hawkes), No. 4, "Cupid's Carnival," with adaptation from the piano-solo copy.

NON-SYNC.—As organ, with recording by the London Palladium Orchestra on H.M.V. B.8903.

"SEVEN MILES FROM ALCATRAZ" (RKO-Radio)

CERT. A. Length 5,589 ft. Reg. No. F.6126. Reviewed in KINE. February 18, 1943.

STARS.—James Craig, Bonita Granville.

ATMOSPHERE.—Melodrama of espionage, in which gangsters, who escape from Alcatraz, invade a lighthouse but after receiving a lesson in patriotism by the keeper's daughter, thwart an Axis plot.

ORGAN.—"The Wreckers" Overture, Dame Ethel Smyth (Hawkes), with adaptation from the orchestral conductor-piano copy and synchronisation with record as detailed for non-sync.

NON-SYNC.—As organ, recorded on Columbia D.B. D.X.287 by the composer and the British Symphony Orchestra.

"CASABLANCA" (Warners)

CERT. U. Length 9,225 ft. Reg. No. F.6026. Reviewed in KINE. January 14, 1943.

STARS.—Humphrey Bogart, Ingrid Bergman, Paul Henried.

ATMOSPHERE.—Undercover romantic melodrama telling of dark, daring and gallant deeds at Casablanca, North African hotbed of international intrigue.

ORGAN.—"Prometheus" Overture, Beethoven (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia L.X.277 by the London Philharmonic Orchestra.

"JUNGLE SIREN" (Pathé)

CERT. A. Length, 5,988 ft. Reg. No. F.6088. Reviewed in KINE. February 4, 1943.

STARS. Buster Crabbe, Ann Corio.

ATMOSPHERE.—African jungle comedy melodrama, a battle of wits between a female Tarzan and an American member of the Free French Forces against native Quislings.

ORGAN.—"Jungle Drums," Ketelbey (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1135 by the London Concert Orchestra.

"FLYING WITH MUSIC" (United Artists)

CERT. U. Length, 4,173 ft. Reg. No. F.6023. Reviewed in KINE. January 7, 1943.

STARS.—Marjorie Woodworth, William Marshall.

ATMOSPHERE.—Romantic cameo comedy-musicale, told in colourful tropical island setting.

ORGAN.—"Down South," Myddleton (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Decca-Brunswick F.3857 by Jack Hylton and Orchestra.

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MUSIC AND ART AT EDMONTON

WHEN I arrived at the Edmonton Empire one Saturday evening recently, Manager Myers grabbed me (metaphorically) by a lapel and said: "You're just in time to hear Dando give 15 minutes of popular music on the Wurlitzer. Come along." There was not a vacant seat in the balcony, but we stood unobtrusively against a wall and listened while Dando, making his first visit to the hall, worked up the audience (which I am told is usually a little slow to warm up) to a pitch of enthusiasm with a succession of melodies admirably put over with Brenograph effects provided by a trio of operators. Being no musician, I cannot express an expert opinion on the merits of the selection, but I found the tunes pleasing and familiar, and the interlude concluded with a fine climax in which the audience joined lustily. Then Dando thanked all concerned for his welcome to the district, added a word of (unexpected) praise for the help of Manager Myers and the house staff, and went down amid a round of applause. Undoubtedly Edmonton likes music.

House Manager Arnold, by the way, is something of an amateur artist and showed me an effective panel which he painted to advertise "Squadron Leader X." Around the title of the film and names of the star players he had painted fighter 'planes of various kinds in action, and the general effect was admirable.

C. R. P.

WEST COUNTRY MUSICIAN PASSES

THE death of William Louis Horne at Liskeard will recall to many in the West Country when, as "Ley Harte" (professional name) he was kinema musical director of Andrews' Picture House, Union Street, Plymouth.

Mr. Horne was a very talented and popular musician and entertainer, crowds flocking to hear him play the fine organ then installed at Andrews'. His orchestra was augmented by members of the Royal Marines as well as local vocalists. It was Mr. Horne (Ley Harte) who arranged the musical backgrounds for the famous pictures "Intolerance," "Birth of a Nation," "Way Down East" and "Ben Hur." "Ley Harte" was well known for his pleasing personality and charm of manner in his dealings.

Charles Saxby Returns to Finsbury Park

MY memory of the Astoria, Finsbury Park, N., goes back to the opening ceremony, somewhere about 1928, when George Pattman, F.R.C.O., gave the opening recitals on the organ, a very fine instrument indeed, embodying a range of tone colours which made it rank as a concert organ plus kinema amenities. This instrument has always been a special feature, and when the original console was damaged by "blitz" a new one built in the centre of the stage orchestra pit was recently installed. This theatre seats 3,500, so the organist has a huge number of patrons to entertain. Until four years ago Charles Saxby, F.R.C.O., had been so long there as resident solo organist that I counted him as being in the valuation of the theatre, always consistently playing a high standard of music which the patrons appreciated to the full. Then suddenly he went North, and has been for the last three years at the Liverpool Paramount house, and one had almost lost sight of him until he 'phoned me up last week and told me he was back home again at Finsbury Park.

When I visited the theatre in "Wings for Victory" week Charles Saxby had, as usual, risen to the occasion and introduced his interlude with a short speech and explained his patriotic musical appeal. Then the rousing "March Past" of the R.A.F. by Dr. Walford Davies was played and followed by a number of old favourite peace and war tunes to parodied words of current events. They ranged from "Sing As We Go" and "Pack Up Your Troubles" to "The Tavern in the Town" and "Mr. Brown of London Town," concluding with a solo and choral vocal record synchronisation of the "Pomp and Circumstance," "Land of Home and Glory" setting. It was effective propaganda well arranged and greatly appreciated. Not only the Astoria patrons but his many London organist friends will join me in welcoming this fine player back again.

A. W. O.

SUNDAY CONCERT AT REGENT, NORWICH

ON Sunday, March 14, the Regent Cinema was loaned to the City Police Force for the presentation of an afternoon concert to raise funds for the British Red Cross and St. John Parcel Fund.

The Chief Constable was present, as well as many of the City's leading citizens.

Miss Renee Barr, the well-known stage and film actress, who is visiting Norfolk giving a series of concerts to the troops, added to the attractions of an enjoyable afternoon's entertainment.

J. S. Berwick, manager, and the staff of the kinema acted voluntarily in their official capacities.

Stuart Barrie, who was solo organist at the Paramount Theatre, New York, for three years, and at Warner's Vitagraph Theatre and studio in Philadelphia for four years, has been appointed resident organist at the Gaumont, Manchester. He came to England in 1938.

ILLNESS OF "CLAIRE" Popular Organist

We are sorry to have to record that *Claire*, the popular organist, who has given pleasure to thousands of kinegoers by several versions of her Interlude Unique with which she has made tours of the Granada circuit and other theatres, was taken ill at the Kingston Granada and is at present in hospital at Cheam awaiting operation. All her friends in the Trade will join us in wishing her speedy recovery and return to the console.

C. R. P.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

Patrick Reed with distinguished guests which include Sir Dennis and Lady Daley together with British and Dutch naval personnel at a special preview of THE SILVER FLEET (G.F.D.) at the Odeon, Portsmouth

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY	STARS.	CLASS.
		LONDON.				
Thur. Mar. 25	10.45 a.m.	G.B. Theatre	Laugh Your Blues Away	Columbia	Jinx Falkenburg	U
,, ,, 25	2.30 p.m.	G.B. Theatre	Dudes are Pretty People	United Artists	Jimmy Rogers	U
,, ,, 25	2.30 p.m.	G.B. Theatre	Prairie Chickens	United Artists	Noah Beery	U
Fri.. ,, 26	2.30 p.m.	G.B. Theatre	Border Patrol	United Artists	Bill Boyd	U
,, ,, 26	2.30 p.m.	G.B. Theatre	Fiesta	United Artists	Ann Ayars	U
,, ,, 26	11.15 a.m.	Crown Theatre	Jail Birds	Sherwood Films	Albert Burdon	U
,, ,, 26	11 a.m.	Crown Theatre	Land of Contrasts	Kinograph Dist's	———	
,, ,, 26	10.45 a.m.	G.B. Theatre	Junior Army	Columbia	Freddie Bartholomew	U
,, ,, 26	2.30 p.m.	G.B. Theatre	Lost Canyon	United Artists	Bill Boyd	U
Mon., ,, 29	2.30 p.m.	G.B. Theatre	Taxi Mister	United Artists	William Bendix	U
,, ,, 29	10.45 a.m.	G.B. Theatre	One Dangerous Night	Columbia	Warren William	A
,, ,, 29	11 a.m.	Own Private T.	The Night Invader	Warner	———	
,, ,, 29	3 p.m.	Own Private T.	Bullets for O'Hara	Warner	———	
,, ,, 29	10.30 a.m.	Own Theatre	Sons of the Pioneers	British Lion	———	
,, ,, 29	2.30 a.m.	Own Theatre	Call of the Canyon	British Lion	———	
,, ,, 29	2.30 p.m.	G.B.P.T.	Gone to the Dogs	Renown	George Wallace	U
Tues., ,, 30	11 a.m.	Studio One	The Crystal Ball	United Artists	Paulette Goddard	A
,, ,, 30	10.30 a.m.	G.B. Theatre	Criminal Investigator	Pathe	Edith Fellows	A
,, ,, 30	11 a.m.	Crown Theatre	Little Dolly Daydream	Sherwood Films	Binkie Stewart	U
,, ,, 30	10.30 a.m. & 2.30 p.m.	Century	Girl Trouble	20th Century-Fox	Don Ameche	
,, ,, 30	10.30 a.m.	Own Private T.	Air Force	Warner	———	
,, ,, 30	10.30 a.m.	Own Theatre	Sunset Serenade	British Lion	———	
,, ,, 30	10.30 a.m.	Own Theatre	Heart of the Golden West	British Lion	———	
,, ,, 30	2.30 p.m.	Leicester Square	The Amazing Mrs. Holliday	G.F.D.	Deanna Durbin	U
,, ,, 30	11 a.m.	Studio One	Hello! Beautiful	United Artists	George Murphy	U
Wed., ,, 31	11 a.m.	Century	The Light of Heart	20th Century-Fox	Monty Woolley	U
,, ,, 31	10.30 a.m. & 2.30 p.m.	Rialto	Commandos Strike at Dawn	Columbia	Paul Muni	A
,, ,, 31	10.45 a.m.	Rialto	Song of Victory	Columbia	Fleisher Cartoon	U
,, ,, 31	10.45 a.m.					
		BIRMINGHAM.				
Fri., Mar. 26	10.30 a.m.	Scala	Romance on the Range	British Lion	Roy Rogers	U
Mon., ,, 29	10.30 a.m.	Scala	Everything Happens To Us	G.F.D.	Ritz Brothers	U
Tues., ,, 30	10.45 a.m.	Scala	When We Are Married	Anglo-American	Sydney Howard	U
,, ,, 30	10.30 a.m.	Tatler	Operational Height, etc.	Butchers	———	
Thur., April 1	10.30 a.m.	Scala	City of Silent Men	Pathe	Frank Albertson	A
		CARDIFF.				
Fri., Mar. 26	10.30 a.m.	Park Hall	He's My Guy and Hi Buddy	G.F.D.	———	
,, ,, 26	10.45 a.m.	Odeon	When We Are Married	Anglo American	Sydney Howard	U
Mon., ,, 29	11 a.m.	Park Hall	Arizona Bound	Pathe	Buck Jones	U
Tues., ,, 30	10.45 a.m.	Park Hall	Romance on the Range	British Lion	Roy Rogers	U
Wed., ,, 31	11 a.m.	Park Hall	Man Without a Conscience	Pathe	Ricardo Cortez	A
Thur., April 1	11 a.m.	Park Hall	City of Silent Men	Pathe	Frank Albertson	A
		GLASGOW.				
Fri., Mar. 26	10.45 a.m.	Paramount	No Time for Love	Paramount	Claudette Colbert	U
,, ,, 26	10.45 a.m.	Playhouse	Romance on the Range	British Lion	Roy Rogers	U
Tues., ,, 30	10.30 a.m.	La Scala	Everything Happens To Us	G.F.D.	Ritz Brothers	U
,, ,, 30	10.30 a.m.	La Scala	House of Mystery	G.F.D.	Irene Hervey	U
,, ,, 30	10.50 a.m.	Cosmo	City of Silent Men	Pathe	Frank Albertson	A
Wed., ,, 31	10.50 a.m.	Cosmo	Man Without a Conscience	Pathe	Ricardo Cortez	A
Thur., April 1	10.50 a.m.	La Scala	Thursday's Child	Pathe	Sally Ann Howes	U
		LEEDS.				
Fri., Mar. 26	10.45 a.m.	Tower	Everything Happens to Us	G.F.D.	Ritz Brothers	U
,, ,, 26	10.30 a.m.	Odeon	No Time for Love	Paramount	Claudette Colbert	U
Tues., ,, 30	10.30 a.m.	Tower	China Girl	20th Century-Fox	Gene Tierney	U
,, ,, 30	10.30 a.m.	Ritz	City of Silent Men	Pathe	Frank Albertson	A
Wed., ,, 31	10.30 a.m.	Ritz	Man Without a Conscience	Pathe	Ricardo Cortez	A
Thur., April 1	10.30 a.m.	Ritz	Thursday's Child	Pathe	Sally Ann Howes	U
		LIVERPOOL.				
Fri., Mar. 26	10.45 a.m.	Paramount	No Time for Love	Paramount	Claudette Colbert	U
,, ,, 26	10.30 a.m.	Majestic	Secrets of the Underground	British Lion	John Hubbard	U
Tues., ,, 30	10.30 a.m.	Futurist	Romance on the Range	British Lion	Roy Rogers	U
Wed., ,, 31	11 a.m.	Majestic	Thursday's Child	Pathe	Sally Ann Howes	U
,, ,, 31	11 a.m.	Scala	City of Silent Men	Pathe	Frank Albertson	A
Thur., April 1	11 a.m.	Scala	Man Without a Conscience	Pathe	Ricardo Cortez	A
		MANCHESTER.				
Fri., Mar. 26	10.30 a.m.	Gaiety	Hi Buddy and Serial	G.F.D.	Dick Foran	U
,, ,, 26	10.45 a.m.	Odeon	When We are Married	Anglo-American	Sydney Howard	U
Tues., ,, 30	10.45 a.m.	Theatre Royal	Everything Happens to Us	G.F.D.	Ritz Brothers	U
Wed., ,, 31	10.45 a.m.	Gaiety	House of Mystery	G.F.D.	Irene Hervey	U
,, ,, 31	10.45 a.m.	Theatre Royal	City of Silent Men	Pathe	Frank Albertson	A
Thur., April 1	10.45 a.m.	Theatre Royal	Man Without a Conscience	Pathe	Ricardo Cortez	A
		NEWCASTLE.				
Fri., Mar. 26	10.45 a.m.	Essoldo	Everything Happens to Us	G.F.D.	Ritz Brothers	U
,, ,, 26	10.45 a.m.	Odeon	Secrets of the Underground	British Lion	John Hubbard	U
Tues., ,, 30	10.45 a.m.	Stoll's	Romance on the Range	British Lion	Roy Rogers	U
,, ,, 30	10.45 a.m.	Essoldo	Man Without a Conscience	Pathe	Ricardo Cortez	A
Wed., ,, 31	10.30 a.m.	Stoll's	City of Silent Men	Pathe	Frank Albertson	A
Thur., April 1	10.45 a.m.	Essoldo	Thursday's Child	Pathe	Sally Ann Howes	U
		NOTTINGHAM.				
Tues., Mar. 30	10.45 a.m.	News Theatre	Everything Happens to Us	G.F.D.	Ritz Brothers	U
,, ,, 30	10.30 a.m.	Ritz	No Time for Love	Paramount	Claudette Colbert	U
		SHEFFIELD.				
Fri., Mar. 26	10.30 a.m.	Cinema House	Secrets of the Underground	G.F.D.	John Hubbard	U
Tues., ,, 30	10.30 a.m.	Union Street	Romance on the Range	G.F.D.	Roy Rogers	U
,, ,, 30	10.45 a.m.	Cinema House	Social Enemy No. 1	Anglo American	Leon Ames	U
Wed., ,, 31	10.30 a.m.	Union Street	China Girl	20th Century-Fox	Gene Tierney	U
,, ,, 31	10.45 a.m.	Cinema House	Everything Happens to Us	G.F.D.	Ritz Brothers	U
Thur., April 1	10.30 a.m.	Cinema House	No Time for Love	Paramount	Claudette Colbert	U
,, ,, 1	10.30 a.m.	Union Street	City of Silent Men	Pathe	Frank Albertson	A

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SALESMAN required. Newcastle territory.—R., Box 284, Kinematograph Weekly.

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